Design Studio III: Integration

Walden 7 Apartments, Sant Just Desvern, Spain. Ricardo Bofill, 1975
Overview

General Information

University of Texas at Austin School of Architecture

Schedule:  
- Mondays  9am - 12pm  
- Wednesdays  9am - 12pm  
- Fridays  9am - 12pm  

Location:  Hybrid / TBD  

Instructor:  

Email:  

Office:  

Office Hours:  by appointment  

Prerequisites  
- ARC 310L and 311L with a grade of at least C in each  
- Registration for Architecture 221K or Architectural Interior Design 221K  

Curriculum Flag: Independent Inquiry  

This course carries the Independent Inquiry flag. Independent Inquiry courses are designed to engage students in the process of inquiry over the course of a semester, providing a student with the opportunity for independent investigation of a question, problem, or project related to the student's major. At least one-third of the grade will be based on independent investigation and presentation of one's own work.

Intermediate Design Studios  

Students pursuing the Bachelor of Architecture must complete four Intermediate Design Studios during their second and third years. Building on the Foundation Design Studios taken during the first year, the goal of the Intermediate Studios is to prepare students for Advanced Design Studios in their fourth and fifth years. Each Intermediate Studio will be structured around one of three broad themes of inquiry (Integration, Environmental, and Operational/Speculation) and will offer a critical framework and vocabularies for design and development into key issues emphasized in the theme. Intermediate Studios will also serve as a platform to prepare students for the range of offerings of the Advanced Studios (e.g. Urban Design, Landscape Architecture, etc.). Intermediate Studios will follow a similar structure, but each instructor will individually determine the scope and design problem for each studio.

Studio Topic: Integration  

This studio emphasizes architecture as a tectonic expression through structural systems, construction methods and materiality, assembly, spatial and formal compositions,
Overview

Studio Theme: Integration

“Now integration, organization and coordination are each abstract nouns without demonstrable correlates in the physical or chemical world. Yet this does not mean that they are immaterial – far from it! – only that they are incorporeal. Their materiality quite simply is not manifested in space but rather in time. And it is here, I would argue that the diagram operates.”


integration (ɪntˈɡrəʃən) noun
- the act, process, or an instance of integrating: the condition of being formed into a whole by the addition or combination of parts or elements;
- a combination and coordination of separate and diverse elements or units into a more complete or harmonious whole;
- an arrangement usually on a hierarchical basis of functions or units of an organization to promote coordination.

integrate (ˈɪntɡræt) verb
- to form into a more complete, harmonious, or coordinated entity often by the addition or arrangement of parts;
- to combine to form a more complete, harmonious, or coordinated entity.

Not only are buildings complex artificial organizations expected to fulfill multiple goals,¹ but they also interact with and affect other natural, artificial, and hybrid systems. Inorganic, predominantly static, and seemingly closed in themselves, built artifacts are part of extensive, open, and living systems. Apparently fixed, they are part of dynamic environments in which permanence is only a matter of perception based on the choice of spatiotemporal scale of reference. Which part of these landscapes should we consider in our daily design practice to acknowledge what is actually affected by our work? How do we integrate the parts into stable yet flexible built environments?

Developing an architectural project is not a simple challenge. There is a lot to integrate: social and cultural agendas, programmatic requirements, structural and material constraints, together with health, safety and quality standards, zoning regulations, and building codes, form an overwhelming set of often contradicting goals. Each valid, none easily dismissed. Add to this already long list, environmental regulations meant to mitigate unsustainable practices and combat climate change, and the architect’s task becomes even more complex. What a fascinating challenge, isn’t it?!

¹ Herbert Simon proposed to distinguish between natural and artificial sciences, advocating for a new discipline that would deal with the normative as opposed to descriptive, and would concentrate on the synthesis as opposed to analysis: “Synthetic or artificial objects - and more specifically prospective artificial objects having desired properties - are the central objective of engineering activity and skill. The engineer, and more generally the designer, is concerned with how things ought to be - how they ought to be in order to attain goals, and to function.” The Science of the Artificial, (Cambridge, MA: The MIT Press, 1996), 3-5.
In order to respond to this challenge—skillfully combine multiple elements into a coherent whole—we need to practice the art of integration.

In architecture, integration occurs across all scales and domains, ranging from multiple agendas (e.g., industrial, academic), multiple participants (e.g., human activities, vegetative growth), to multiple programs (e.g., work, play), multiple domains (e.g., program, structure), and multiple requirements (e.g., connectivity, privacy). In most cases the goal is to achieve multiple objectives through synthesis, in others, to question sedimented solutions through juxtaposition. External factors, such as cost, available labor, materials or regulations will affect the overall solution, while less tangible factors such as cultural preferences or trends (e.g., low-tech versus high-tech, fixed versus mobile, etc.) will give prominence to certain aspects. Integration is at the same time a highly strategic and hierarchical search for synthesis and a tactical, bottom-up search for local interactions. The selection of ingredients depends on methods used to interpret specified requirements, relevant phenomena, and related data. Commonly, most factors enter the project in form of pre-integrated constructs such as typologies (e.g., learning > classroom), spatial configurations (e.g., connection > corridor) or technological components (e.g., view > window). Less commonly, these constructs are questioned to find a new solution to a more basic set of problems, or to integrate it with a new requirement. While the choice of initial criteria and ingredients is predominantly a function-driven process, it is always shaped by trends and agendas which dominate the social, cultural and political debates of the moment, such as the social project, the ecological project, the technological project, or the historical project. They greatly depend on the personal culture and sensibility of the architect, that is on you!

Expanding on the investigations begun in the previous studio, the goals of this studio are:

1. Learn how to integrate some of the most fundamental aspects of the built environment—among them a simple programmatic brief and a set of specific site conditions—reflecting on how your work would impact the daily life of the future users, but also the neighborhood and its inhabitants.

2. Improve your holistic understanding of what architecture involves, making you more aware of how ideas, technology, aesthetics and experience intersect in it. You will achieve this goal through the careful study and investigation of architectural precedents and by developing your own work.

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2 For example, shading can be provided using blinds, integrated optical devices, glass properties or simply vegetation. Cultural agendas, norms and available technology will influence the ultimate choice.

3 Integration of different agendas was emphasized in architecture at different historical moments, for example: - Infrastructural project - Guggenheim Museum (1950s), - Social project - Berlin Free University (1960s), - Structural project - Mannheim Multihalle (1970s), - Technological project - Institut de Monde Arabe, Centre Pompidou (1980s), - Energetic project - Eastgate Centre (1990s). Another interesting comparison is to see how a single agenda was integrated at different historical moments and how it affected the eventual form and performance, for example: - Climate Control: Institut de Monde Arabe (1980s) and Eastgate Centre (1990s), or - Infrastructure & Program: Guggenheim Museum (1950s), Walden 7 (1970s) and Yokohama Port Terminal (1990s).
3. Make you more skilled and competent at integrating and communicating your design intentions spatially, materially, and tectonically by expanding your abilities to investigate and realize those intentions. We will focus on the spatial and formal organization of structure as one potential engine for integration.

Design Challenge: Musician-in-Residence Center, Austin, TX

Austin is the uncontested capital of live music. Music is played everywhere; at festivals, in concert halls, clubs, coffee shops, grocery stores, in the streets, and even at the airport. The city owns its unique character to thousands of artists who have chosen to share their art with this particular community turning a once sleepy town into an oasis of music. Yet, Austin’s relentless growth has put a lot of strain on both the artists and club owners. Rising rents and property prices have forced many artists to relocated and numerous clubs to close. The situation has been further aggravated by the ongoing pandemic. Austin music scene will need help to survive, thrive, and continue attracting visitors and new residents to the city.

As part of the many, ongoing initiatives to save the Austin music scene, an anonymous donor has joined forces with the City of Austin to create a musician-in-residency program. The goal is to offer temporary lodging and practice space but also provide a performance space that will allow the musicians to share their work with the local community. It will be your task to design the center.

The site purchased for this purpose is located on Lake Austin Boulevard, a quarter mile west of MoPac, and in close proximity to Downtown Austin and Colorado River. The hope is that by offering the musicians a home and a stage on Lake Austin Boulevard this project also acts as a catalyst for bringing the Austin music community to this predominantly residential yet very central neighborhood.
Structure

Studio Road Map

The semester will be divided into three segments. The first two assignments will focus on isolated issues, methods, and scales of production, while the last assignment will provide an opportunity to further experiment with the previously acquired techniques and test them in an architectural project located in an urban context.

Assignment 01: Extraction (Learning from a Precedent)

Introduction: S02 | August 28
Review: S07 | September 11

The first assignment will focus on the understanding and analysis of a built precedent. Each case study will display unique operational and organizational strategies, a formal and structural logic, and specific material choices. Particular attention will be given to the role of structure and material in relation to the way space is formally articulated and occupied. Case studies will be scrutinized across scales, from urban to the detail, and paying particular attention to spatial and material hierarchies. You will learn how to understand and analyze a formal system to extrapolate underlying rules and operational logics, and diagram them using a consistent notation. The goal of this exercise is to generate a shared precedent catalogue which will serve as a basis for future evaluation and application of identified design strategies, structures, and materials.

Students will work in small teams over a period of 2 1/2 weeks.

Learning Outcomes: Critical Thinking: comprehension and analysis; Graphic Skills; Collaborative Skills.

Assignment 02: Projection (Testing Techniques)

Introduction: S08 | September 14
Review: S16 | October 02

The second part of the semester will be dedicated to the design and making of a three-dimensional construct. Students will evaluate and apply the previously “extracted” organizational strategies and spatial systems to “project” them as new organizations informed by a simple program and withing the constraints of a specific site and its “buildable” volume.

You will be encouraged to creatively explore the potential of the chosen design logic to organize a simple set of programmatic requirements. The architectural objects created in this assignment will be interpreted as architectural scale models as well as scaleless constructs, working back and forth between architectural specificity and conceptual universality. Creatively pushing the systemic limits—even with a risk of triggering a “system failure”—will be highly encouraged. Your inquiries should be guided by the question: “What if?”

Students will work in pairs over a period of 3 weeks.

Learning Outcomes: Critical Thinking: evaluation and application of concepts; Design Composition Skills; Graphic Skills; Collaborative Skills.
Assignment 03: Integration (Developing a Proposal)

Introduction: S17 | October 05
Progress Review: S29 | November 02
Drawing and Model Revision: S38 | November 23
Final Review: S39 | December 01-03 All Work Due

The rest of the semester will be dedicated to your final project, a semi-public building located in an urban context. Equipped with the concepts and tools acquired during the previous exercises, you will be asked to develop your own design strategy and respond to the requirements posed by the programmatic brief and the specificity of the urban context. In this phase, we will explore the flexibility of your systems and evaluate their capacity to organize human activities in a functional and inventive way.

Students will work individually over a period of 8 weeks.

Learning Outcomes: Critical Thinking: application and evaluation of concepts and strategies; Design Integration Skills; Site Analysis and Design; Basic Grasp of Accessibility and Egress; Graphic Skills; Collaborative Skills.

Engagement & Sketchbook

Your participation in public lectures and studio discussions is a fundamental component of your education. It will help you develop analytical and critical thinking. You will also learn how to best present your own work to the others.

You are also expected to work in your sketchbook on daily basis to develop ideas and document the design process. Sketchbooks must be with you at every session, review, and lecture. All visual work must be carefully crafted for its aesthetic impact as well as its ability to communicate effectively.

The overall participation and the quality of your visual communication will influence your final grade.

Assessment

Students are expected to participate in all activities and comply with all the requirements for the length of the semester. There are three major components to the grade:

1. Assignment 01: Extraction (Learning from a Precedent) 15% of final grade
2. Assignment 02: Projection (Testing Techniques) 20% of final grade
3. Assignment 03: Integration (Developing a Proposal) 65% of final grade
General Culture
Being on time is required. Participation is expected. Asking questions is highly encouraged. We want to have an open and engaging conversation and a productive time. Texting and eating are distracting and disrespectful. Drinks are fine, stay hydrated! Please, step away if you have to make an emergency call. These rules apply to in-person and remote sessions. Unless your computer does not have a camera, you are expected to keep it on during all zoom sessions.

Communication & Submissions: Canvas & Emails
Canvas will be used for communication of the logistics and content of the course, as well as for submission of assignments, feedback, grading, and attendance. Please, set up your Canvas preferences to receive a notification as soon as a Canvas Announcement has been posted. Make sure that the email you provided on Canvas is active and that you regularly check your inbox. Zoom will be used for the regular studio sessions. Direct emails will be used for one-to-one communication.

Please, upload a photograph (of yourself, rather than your cat) to your Canvas and Zoom profiles. This will be very helpful as we work remotely.

Course Requirements
Students are required to have a laptop computer and legally licensed Rhino and Adobe Suite software installed. All programs should be updated to the latest version. Required model making tools and materials will be announced at the beginning of the semester.

Weekly participation is required, including demonstration of progress, completion of assigned readings and participation in discussions. Students are expected to produce new work at each session.

The submission of the complete documentation of the project and high-quality photographs of your models is mandatory. Failure to submit on the final day of class will result in a full letter grade drop in your final grade for the course.

Jessen Lectures
The School of Architecture offers a wide range of opportunities for students to extend the design conversations taken place in studios (Lecture Series, Goldsmith Talks, Lunch Talks, etc). Students are encouraged to participate and be engaged. Specifically, all B.Arch. and BSAS students in studio are expected to attend all the Jessen Lectures. The lectures and the group discussions in studio that follow are important for the holistic education of intellectually engaged students and participation will have an impact on students’ grades (see below).
Resources

Recommended Readings


Relevant excerpts will be distributed throughout the semester.

General References

Evaluation & Policies

Studio Culture
The School of Architecture believes in the value of the design studio model. Studio learning encourages dialogue, collaboration, risk-taking, innovation, and learning-by-doing. The studio offers an environment where students can come together to ask questions and make proposals, which are developed and discussed among classmates, faculty, visiting professionals, and the public-at-large. Studio learning offers intensive one-on-one instruction from faculty members, and provides the opportunity for each student to develop his/her critical thinking skills and spatial and material sensibilities. The design studio offers a synthetic form of education, where project-based learning becomes the foundation for developing an understanding of and commitment to the school's core values — broadmindedness, interconnectivity, professionalism, exploration and activism — all in service of architecture's fundamental mission: to improve the quality of the built and natural environments.

https://soa.utexas.edu/programs/architecture/architecture-studio-culture

Learning Outcomes
Students will be exposed to a series of learning goals several times and from different angles over the four Intermediate Studio sequence. The goal is that similar issues are repeated from studio to studio but from different angles, allowing students to find, within the diversity of the topics, a “common thread” as they go through the sequence of the four studios. The level of expectation will grow as students go from being introduced to an issue, to becoming competent at it. Some issues would be only mentioned in passing in one studio but will be studied in more depth in another:

- **Design Composition Skills:** Developed through three-dimensional architectural form and space, both exterior and interior; building envelope;
- **Design Integration Skills:** Demonstrated through creative engagement with issues of materiality, structures, construction, and environmental system;
- **Site Analysis and Design:** Developed through the creative engagement with relevant contextual; environmental and programmatic factors underlying the project;
- **Basic grasp of accessibility and egress;**
- **Critical Thinking:** Quality of conceptual and critical thought; learning from precedents; research skills;
- **Graphic Skills:** Quality of presentation; clarity of communication; appropriateness of media strategy and level of skill displayed;
- **Collaborative and Leadership Skills:** Demonstrated through the active engagement in all activities of the studio.
Evaluation Criteria

While each project contains certain quantifiable elements for evaluation, a significant portion of each grade is derived from broader and more subjective criteria. Student work will be evaluated according to its rigor and evolution over the semester. Grades are subject to deductions for late arrivals, absences, and late or incomplete work at the discretion of the instructor. Grading for an assignment is broken into four components, each of which is given roughly equal weight:

- **Pursuit**: Consistent and rigorous development and testing of ideas:
  - The ability to formulate a query or thesis and pursue a self-determined concomitant method of inquiry;
  - The ability to identify and implement various processual mechanisms (software, sketch drawing and models, etc.) in the development of the design;
  - Initiative as demonstrated in work ethic: Does the student do what is asked; go beyond what is asked; direct their own efforts; show eagerness to produce the next iteration of the design?

- **Grasp**: Understanding of the project and integration of knowledge introduced in companion courses:
  - A strong and clearly stated design objective;
  - Spatial acuity as demonstrated in plan - including reasonable disposition of programmatic elements - and sectional development;
  - Synthetic and critical thinking; the ability to holistically organize a project as demonstrated through creative engagement with issues of materiality, structures and construction, structural and environmental system integration, building materials and assembly, sustainable practices, etc. in support of the design objective;
  - Structural competence and material sensitivity as demonstrated in wall thickness, floor plates, and assembly.

- **Resolution**: Demonstration of competence, completeness, and finesse in the final design presentation:
  - Quality of presentation; clarity of communication; appropriateness of media strategy and level of skill displayed through the work presented at all stages of the design process; technical documentation.

- **Engagement**: Active participation in studio activities, group discussions and reviews, leadership, and collaboration.

A student must earn a letter grade of **C or better** in order for the course to count towards a degree in the School of Architecture and to progress in to the next studio. A letter grade of C- will not satisfy degree requirements.
Grade Description

- **A/A-** Excellent (A 100-94 / A- 90-93)
  Project surpasses expectations in terms of inventiveness, appropriateness, visual language, conceptual rigor, craft, and personal development. Student pursues concepts and techniques above and beyond what is discussed in class. Project is complete on all levels.

- **B+/B/B-** Above Average (B+ 87-89 / B 84-86 / B- 80-83)
  Project is thorough, well presented, diligently pursued, and successfully completed. Student pursues ideas and suggestions presented in class and puts in effort to resolve required projects. Project is complete on all levels and demonstrates potential for excellence.

- **C+/C** Average (C+ 77-79 / C 74-76)
  Project meets the minimum requirements. Suggestions made in class and not pursued with dedication and rigor. Project is incomplete in one or more areas.

- **C-/D+/D/D-** Poor (C- 70-73 / D+ 67-69 / D 64-66 / D- 60-63)
  Project is incomplete. Basic grasp of skill is lacking, visual clarity or logic of presentation are not level-appropriate. Student does not demonstrate the required competence and knowledge base.

- **F** Fail (F <59)
  Project is unresolved. Minimum objectives are not met. Performance is not acceptable. Note that this grade will be assigned when students have excessive unexcused absences.

- **X** Excused Incomplete
  Can be given only for legitimate reasons of illness or family emergency. Simply not completing work on time is not an adequate cause for assigning this evaluation. It may only be used after consultation with the Associate Deans’ offices and with an agreement as to a new completion date. Work must be completed before the second week of the next semester in which the student is enrolling, according to the School of Architecture policy.

Attendance

Punctual and regular attendance is mandatory. Participation is expected. With three (3) unexcused absences, the student’s final grade for the course will be lowered by a full letter grade. The final grade will be lowered by a full letter grade for each unexcused absence thereafter. Aside from religious observances, absences are only excused with written documentation of a medical issue or family emergency. The student is responsible for completing work missed due to excused absences and initiating communication with the instructor to determine due dates.

Religious Observances

A student shall be excused from attending classes of other required activities, including examinations, for the observance of a religious holy day, including travel for the purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence. University policy requires students to notify each of their instructors as far in advance of the absence as possible so that arrangements can be made.
Academic Integrity
Each student in the course is expected to abide by the University of Texas Honor Code: “As a student of The University of Texas at Austin, I shall abide by the core values of the University and uphold academic integrity.” Representing the work of others as your own, including plagiarism, is taken very seriously at UT. You must cite your sources when you use the words or ideas of others; otherwise you will be guilty of plagiarism and subject to academic disciplinary action, including failure of the course. You are responsible for understanding UT’s Academic Honesty and the University Honor Code which can be found at the following web address:
http://deanofstudents.utexas.edu/sjs/acint_student.php

Q Drop Policy
If you want to drop a class after the 12th class day, you’ll need to execute a Q drop before the Q-drop deadline, which typically occurs near the middle of the semester. Under Texas law, you are only allowed six Q drops while you are in college at any public Texas institution. For more information, see:
http://www.utexas.edu/ugs/csacc/academic/adddrop/qdrop.

Personal Pronouns
Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student’s legal name, unless they have added a “preferred name” with the Gender and Sexuality Center (http://diversity.utexas.edu/genderandsexuality/publications-and-resources/). The instructor will gladly honor your request to address you by a name that is different from what appears on the official roster and by the gender pronouns you use (she/he/they/ze, etc). Please advise the instructor of any changes early in the semester so appropriate updates may be made to their records.

Mental Health and Support Services
Taking care of your general well-being is an important step in being a successful student. If stress, test anxiety, racing thoughts, feeling unmotivated, or anything else is getting in your way, there are options available for help:

- In-house CARE counselor (see below)
- For immediate support
  - Visit/call the Counseling and Mental Health Center (CMHC):
    M-F 8am-5pm | SSB, 5th floor | 512-471-3515 | cmhc.utexas.edu
  - CMHC Crisis Line:
    24/7 | 512-471-2255 | cmhc.utexas.edu/24hourcounseling.html
- Free services at CMHC:
  - Brief assessments and referral services: cmhc.utexas.edu/gettingstarted.html
  - Mental health & wellness articles: cmhc.utexas.edu/commonconcerns.html
  - MindBody Lab: cmhc.utexas.edu/mindbodylab.html
  - Classes, workshops, and groups: cmhc.utexas.edu/groups.html
Care Program
Counselors in Academic Residence (CARE) Program places licensed mental health professionals within the colleges or schools they serve in order to provide better access to mental health support for students who are struggling emotionally and/or academically.

Abby Simpson (LCSW) is the assigned CARE counselor for the School of Architecture. Faculty and staff may refer students to the CARE counselor or students may directly reach out to her. Please leave a message if she is unavailable by phone.

Abby Simpson, LCSW | BTL 114B | 512-471-3115 (M-F 8am-5pm)
https://cmhc.utexas.edu/CARE_simpson.html

Students with Disabilities
This class respects and welcomes students of all backgrounds, identities, and abilities. Instructors are committed to creating an effective learning environment for all students, but this is possible only if you discuss your needs early. Any student with a documented disability who requires academic accommodations should contact Services for Students with Disabilities at 471-6259 (voice) or 512-410-6644 (Video Phone) as soon as possible to request an official letter outlining authorized accommodations. For more information, visit http://ddce.utexas.edu/disability/about/.

The Sanger Learning Center
All students are welcome to take advantage of Sanger Learning Center’s classes and workshops, private learning specialist appointments, peer academic coaching, and tutoring for more than 70 courses in 15 different subject areas. More than 20,000 students use the services at the Sanger Learning Center each year to improve their academic performance. For more information, please visit http://ugs.utexas.edu/slc or call 512-471-3614 (JES A332).

Undergraduate Writing Center
http://uwc.utexas.edu

BeVocal
BeVocal is a university-wide initiative to promote the idea that individual Longhorns have the power to prevent high-risk behavior and harm. At UT Austin all Longhorns have the power to intervene and reduce harm. To learn more about BeVocal and how you can help to build a culture of care on campus, go to: https://wellnessnetwork.utexas.edu/BeVocal/.
BCAL
Concerns regarding the safety or behavior of fellow students, Teaching Assistants (TA), or Professors can be reported to the Behavior Concerns Advice Line (BCAL): 512-232-5050. Calls can be made anonymously. If something doesn’t feel right, it probably isn’t. Trust your instincts and share your concerns.

Food Pantry & Career Clothes Closet
Student Emergency Services in the Office of the Dean of Students has launched UT Outpost (UA9 Building, 2609 University Ave; ring bell for service) to support students on our campus that is equipped with a food pantry, and a career clothes closet to ensure every Longhorn has access to professional clothes for job and internship interviews. Emergencies and financial hardships can interfere with student success beyond the classroom, and this program will serve as an additional resource for students. Learn more: http://deanofstudents.utexas.edu/emergency/utoutpost.php

Title IX Reporting
Title IX is a federal law that protects against sex and gender-based discrimination, sexual harassment, sexual assault, sexual misconduct, dating/domestic violence and stalking at federally funded educational institutions. UT Austin is committed to fostering a learning and working environment free from discrimination in all its forms.

When sexual misconduct occurs in our community, the university can:
1. Intervene to prevent harmful behavior from continuing or escalating.
2. Provide support and remedies to students and employees who have experienced harm or have become involved in a Title IX investigation.
3. Investigate and discipline violations of the university’s relevant policies: https://titleix.utexas.edu/policies.

Faculty members and certain staff members are considered “Responsible Employees” or “Mandatory Reporters,” which means that they are required to report violations of Title IX to the Title IX Coordinator. Your instructor is a Responsible Employee and must report any Title IX related incidents that are disclosed in writing, discussion, or one-on-one.

Before talking with any faculty or staff member about a Title IX related incident, be sure to ask whether they are a responsible employee. If you want to speak with someone for support or remedies without making an official report to the university, email advocate@austin.utexas.edu. For more information about reporting options and resources, visit https://titleix.utexas.edu or contact the Title IX Office at titleix@austin.utexas.edu.

Security, Safety, and Sustainability
The studio is an exceptional learning environment. Since it is a place for all, it necessitates the careful attention to the needs of everyone. All spraying of fixative, spray paint, or any other substance should be done in the shop. Security is a necessary component for a studio that is accessible to you and your colleagues 24 hours a day, 7 days
a week. Do not leave your studio without your studio key and do not leave your studio unlocked. Hold yourself and your studio mates accountable for the security of your shared space.

The studio is an opportunity to apply sustainability principles, being mindful to recycle and reuse to reduce material consumption at UTSOA. Recyclable materials should be placed in blue bins or any other containers with white bags. The Material Exchange, a give-and-take system for students to donate materials and take what they need for studio and fabrication coursework, is available throughout the semester to all UT students in the UTSOA Technology Lab. All unwanted, reusable materials should be brought to the Material Exchange station in the Technology Lab at the end of the semester.

Emergency Evacuation
In the case of emergency evacuation:

- Occupants of buildings on The University of Texas at Austin campus are required to evacuate buildings when a fire alarm is activated. Alarm activation or announcement requires exiting and assembling outside.
- Students should familiarize themselves with all exit doors of each classroom and building they may occupy. Remember that the nearest exit door may not be the one used when entering the building.
- Students requiring assistance in evacuation shall inform their instructor in writing during the first week of class. In the event of an evacuation, follow the instruction of faculty or class instructors.
- Reentry into a building is prohibited unless given instructions by the following: Austin Fire Department, The University of Texas at Austin Police Department, or Fire Prevention Services offices.
- Information regarding emergency evacuation routes and emergency procedures can be found at: www.utexas.edu/emergency.

Build Lab Policy
All students, faculty, and staff who wish to use the UTSOA Build Lab must take the EHS’s online training. As this training is supplemental to UTSOA’s Build Lab training, no one is excluded or grandfathered from the requirement; both are required in order to use the Build Lab’s tools and equipment. The Build Lab has a card reader installed at the entrance. Those who have taken the online EHS training will be able to gain access during operating hours by swiping their UT ID cards at the door. More information can be found at: https://wikis.utexas.edu/display/SOABuildLab/Build+Lab+Access+and+Training.

Safety and Class Participation/Masks
We will all need to make some adjustments in order to benefit from in-person classroom interactions in a safe and healthy manner. Our best protections against spreading COVID-19 on campus are masks (defined as cloth face coverings) and staying home if you are showing symptoms. Therefore, for the benefit of everyone, this is means that all students are required to follow these important rules.

- Every student must wear a cloth face-covering properly in class and in all campus buildings at all times.
- Students are encouraged to participate in documented daily symptom screening. This means that each class day in which on-campus activities occur, students must upload certification from the symptom
tracking app and confirm that they completed their symptom screening for that day to Canvas. Students should not upload the results of that screening, just the certificate that they completed it. If the symptom tracking app recommends that the student isolate rather than coming to class, then students must not return to class until cleared by a medical professional.

- Information regarding safety protocols with and without symptoms can be found here: https://www.healthyhorns.utexas.edu/images/pdf/HANDOUT_SocialDistancingToIsolation_COVID-19_2020.pdf
- If a student is not wearing a cloth face-covering properly in the classroom (or any UT building), that student must leave the classroom (and building). If the student refuses to wear a cloth face covering, class will be dismissed for the remainder of the period, and the student will be subject to disciplinary action as set forth in the university’s Institutional Rules/General Conduct 11-404(a)(3). Students who have a condition that precludes the wearing of a cloth face covering must follow the procedures for obtaining an accommodation working with Services for Students with Disabilities: https://diversity.utexas.edu/disability/

Covid Caveats
To help keep everyone at UT and in our community safe, it is critical that students (and faculty and staff) report COVID-19 symptoms and testing, regardless of test results, to the HealthPoint Occupational Health Program (OHP) as soon as possible. Please see this link: https://hr.utexas.edu/current/services/occupational-health-program to understand what needs to be reported. In addition, to help understand what to do if a fellow student in the class (or the instructor or TA) tests positive for COVID, see this University Health Services link: https://healthyhorns.utexas.edu/coronavirus_exposure_action_chart.html

Sharing of Course Materials is Prohibited
No materials used in this class, including, but not limited to, lecture hand-outs, videos, assessments (quizzes, exams, papers, projects, homework assignments), in-class materials, review sheets, and additional problem sets, may be shared online or with anyone outside of the class unless you have my explicit, written permission. Unauthorized sharing of materials promotes cheating. It is a violation of the University’s Student Honor Code and an act of academic dishonesty. I am well aware of the sites used for sharing materials, and any materials found online that are associated with you, or any suspected unauthorized sharing of materials, will be reported to Student Conduct and Academic Integrity in the Office of the Dean of Students. These reports can result in sanctions, including failure in the course.

Class Recordings
Class recordings are reserved only for students in this class for educational purposes and are protected under FERPA. The recordings should not be shared outside the class in any form. Violation of this restriction by a student could lead to Student Misconduct proceedings.