

University of Miami
School of Architecture
ARC 605 Design & Theory II, Sec. F4, Graduate Core Studio
MW Time: 1:30-6:00
Spring 2018, revised
Professor: Rocco Ceo



Figure 1: RISD Nature Lab: Bone Room

RISD NATURE LAB & ARTIST HOUSING

A new Arts & Housing facility for
Rhode Island School of Design RISD
Providence, Rhode Island

**University of Miami
School of Architecture
ARC 605, Design & Theory II
Graduate Core Studio
MW 1:30-6:00, Spring 2018
Ceo**

Program abstract:

The studio will look at how architectural form is informed by thoughtful consideration of materials and methods of construction. The site is in a dense urban environment rich in material, stylistic and typological history, providing us with a rare opportunity to be surrounded by excellent examples from just about every period of the history of American Architecture.

The studio will look at notions of containment, display, and the production of meaning in architecture. Parallel to this work will be the question of how nature is represented in the city through the pursuit of an institutional program in need of identity, on a campus that has traditionally been resistant to the notion of center or conformity, (RISD). An attempt will be made to look at what constitutes the language of this institution's identity and how it may be addressed in an unprecedented program that mixes public and private space in a historic context.

The studio project involves the design of a unique collection of storage, display and drawing spaces combined with urban housing for visiting faculty at the Rhode Island School of Design (RISD) in Providence Rhode Island. Notions of sustainability and permanence are often connected to an institutions identity both regionally and globally. A mixed-use program that looks at the preservation and study of nature literally (Nature Lab) with the transitory program of visiting artists housing will test our abilities to balance the requirements of a program that is both static and dynamic involving urban identity through a careful reading of place.

Parallel to this effort we will consider periodic readings on relevant projects on a selection of architects who have written about their work or have had their work critically examined by important figures in the world of design thinking.

Nature Lab

The "Edna W. Lawrence Nature Lab" (1937) is a collection of over 80,000 natural materials and specimens that are used as reference material for the production of student's art work and as a resource for faculty teaching. The collection is used primarily by first year students in order to develop skills in; "perceptual drawing, formal visual principles, and abstract thought." Housed in a Neo-Romanesque edifice called the Waterman Building (1893), RISD's Nature Lab is in RISD's first building. Appropriately programmed, the Nature Lab occupies the primary floor of a building still used for foundation studies in 2-D design, 3-D design and drawing by newly admitted freshman and transfer students.

Due to an increase in student enrollment, the need for more drawing studios, and the ever-growing size of the lab's collection, RISD has decided the Nature Lab requires a new home. A new building will free-up additional space for the freshman foundational studies while providing additional space for the Nature Lab, new equipment and finally, housing for visiting faculty. The relocation of the Nature Lab also puts the new building between the illustration Building and the Metcalf Building (also used for 3-D studies), while still being close enough to serve foundation studies in the Waterman building. The project you will undertake marks RISD's institutional commitment to critical design thinking while exploring a new mixed-use program that combines housing with academic space.

Visiting Artist Housing

Each year over 200 visiting artists visit the campus to conduct lectures, seminars, or teach studio courses. Although many artists are from surrounding cities within New England, a few travel from great distances and need semester long or even year-long housing. To accommodate this need RISD will add 16 loft-like spaces for visiting faculty - approximately one for every department within the college. The combination of Nature Lab and housing inspired the idea of a new sustainable building that contains the artifacts of nature literally and represents its

preservation and stewardship through its sustainable/resilient building practices. It is hoped that the new building will showcase sustainable building practices both for the RISD community, the city and ultimately be an example for the region.

Given RISD's institutional mandate for critical making the new building must also engage the rich tradition of construction found in Providence where one can find iconic examples of a variety of building types and a long history of innovation in materials and methods of construction.

Institutional background:

Rhode Island School of Design or RISD, (pronounced riz-dee,) is one of the oldest and most respected art and design schools in the country. The school has 2,300 students of which 400 are graduate students with over 400 faculty. The school has nineteen majors in areas of architecture, design and fine arts. The school calendar consists of two semesters with an intermediate winter-session that allows students to take courses outside their major to encourage cross-disciplinary work. Additionally, students are expected to take a strong Liberal arts curriculum and can choose from over 210 courses offered within the college or may cross-register for courses or a dual-degree at Brown University.

RISD's facilities consist of forty buildings with more than 1,000,000 square feet of space. There are studio spaces, private studios for upperclassman, sixteen residence halls, a Museum of Art, library, and other stores and facilities. RISD's collection of buildings includes a wide range of new and historic buildings woven into the existing fabric of the east side of Providence and the downtown. Often it is difficult to distinguish where the RISD campus begins and ends in the fabric of the city.

Nature Lab

The Nature Lab is one of RISD's most unique resources. The Lab allows students to "examine, explore, and understand the patterns, structures and interactions of design in nature." Founded in 1937 by Edna Lawrence a 1920's era graduate, the lab has a collection of over 80,000 objects that include live animals and plants, a reference library, clipping file, an archive of slides, tapes, videos and x-ray photographs. There is also computer and work stations for dissection, viewing of specimens through compound microscopes and room to prepare slide mounts and take digital or micro-photographic images. Although the collection is used by the entire School, the collection has been most useful in the illustration department and freshman foundation studies in allowing students needed reference material for detail subject study for their work. The general collection contains: "shells, bones, insects, birds, mammals, reptiles, crustaceans, seedpods, pressed leaves, wood and feathers. In some circumstances, these objects can be checked out for use in studios." This collection is an important arm of the institution and provides material for study, collaboration and inspiration that cuts across the different departments and majors.

The lab contains a number of rooms that house special collections.

Study Room: Here is housed the clipping file, a small reference library, microscopic slide mounts and x-ray photos. Dissecting and compound microscopes are available for examining specimens. At the workstation for video and photo microscopy, moving and still images can be captured. A computer with Internet access supports these resources.

Winogradsky Columns: Installed in Room 12, these self-contained ecosystems produce colorful bacteria that can be sampled for observation and research.

Tiny Town: The newest development houses specimens from the five kingdoms of life displayed in clear acrylic and glass domiciles suitable for microscopic investigation.

Limited-access collections: Included here are minerals, an herbarium, skeletons, bones, stuffed birds, animal pelts in storage and nature drawings made by Edna Lawrence as a student. These may be viewed by appointment.

Nature Lab Inhabitants: A small collection of live animals including birds, lizards, gerbils, turtles, fish, amphibians and plants call the Nature Lab home.

Studio Issues:

The studio will focus on increasing our design skills through thoughtful consideration on how materials and methods of construction inform design thinking. The project asks you to think about the building as container for artifacts (both human and animal) at a range of scales from studied specimens to the scale of building as contained in the block and the block contained in the city.

The studio will start the semester with an exercise that looks at these two opposing scales and conclude with a mixed-use project that combines the programs of nature lab with housing to take a critical look at how we 'house/contain' ourselves and things we deem worthy of preservation in this case the natural artifacts of RISD's Nature Lab. The program is loaded and is an ideal vehicle to think critically about how we engage the world on architectural terms.

Finally, the relationship between nature and architecture is a subject that is at the foundations of architecture as a discipline. This relationship has been one of mimesis and interpretation. The range of expression between imitation and interpretation has been the subject of the history of architecture from ancient times to more abstract contemporary readings of architecture. The semester focus will be on design skills, thoughtful referencing of precedents and intimate engagement of site and context. The thoughtful representation of nature in an urban context is a design opportunity to be embraced.

Project 2 site:

The site sits at the corner of North Main Street and Washington Place at the foot of Waterman Street. It is bounded on the southwest by the Illustration building and to the south RISD's Design Center which houses its art supply store and bookstore. The Design Center is comprised of a block of commercial buildings known as the Hope Block Nos. 22-26 (1869) and Cheapside No. 28 (1888). The first building is a second Empire style structure and the other Victorian Gothic. Both buildings have cast iron storefronts at their bases.

To the east is a bus stop with a loggia that takes travelers to the top of College Hill to Thayer Street via a tunnel. And forming one edge of this stop is RISD's Metcalf building (1915) a warehouse inspired edifice that houses many of RISD's classroom spaces for: Glass, Jewelry and Metalsmithing, Sculpture, Furniture Design, Ceramics and the school Foundry.

Our nearly square site is approximately 6000 sq. ft. in plan and has alleys to the south and west. The site is one-half block from the river and is open on the North and East sides of the site. Just south of the site sits Rafael Moneo's project: The Chase Center, one of RISD's first major new built additions to the campus since its founding.



Figure 2: Project site looking south/east toward the Metcalf Building & Cheapside

Project 2 program:

The program is two-pronged, involving a mixed-use program that includes a drawing classroom building combined with visiting artist-in-residence housing. The specific square footages are suggested and can be adjusted within reason. They are as follows:

Nature Lab:

The lab has a variety of hours that must be respected in the design of the building. They are as follows: Monday-Thursday, 7:45am-10pm; Friday 7:45am-6pm; Saturday, 9am-6pm; Sunday, 12-6pm; winter session, summer and holiday hours vary. Classroom use is by appointment. This will affect the question of entry.

Drawing (room includes cabinets for display of specimens, tables and chairs for 30 students).

Nature Lab inhabitants (with large sink and storage to maintain animals)	1500 sq. ft.
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Limited Access Collection room. (Bone Room)	1000 sq. ft.
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Microscopy Study Room w/Winosgradsky Column room, ref. library	1000 sq. ft.
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Tiny Town room/Nano science microscopes and display	500 sq. ft.
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Continuing education room with aquariums	500 sq. ft.
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Small auditorium for 30 seats	300 sq. ft.
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Storage	100 sq. ft.
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Curator's office	200 sq. ft.
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Assistant Curators office	200 sq. ft.
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Graduate lab assistant work space (4 assistants)	400 sq. ft.
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Men's Restroom; 2 wc, 2 urinals, 3 sinks (1 ADA)	300 sq. ft.
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Women's Restroom; 4 wc, 3 sinks, (1 ADA)	300 sq. ft.
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4 Showers with changing rooms (can be part of restrooms) (2 ADA)	200 sq. ft.
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Entrance lobby	250 sq. ft.
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Storage (includes three 90-gallon storage tanks, shelving etc.)	500 sq. ft.
Custodial closet w/ sinks	75 sq. ft.
Mechanical/electrical room	100 sq. ft.
	7425 sq. ft.
Provide outdoor bicycle racks area for six bicycles.	
Circulation 20%	1,485 sq. ft.
Total:	8,910 sq. ft.



Figure 3: RISD Nature Lab main collections room

Visiting Artist Housing:

It is important to consider that although the housing has a relatively consistent dimensional requirement one might think about some units having communicating doors to allow for more than the single person critic option. This modification in program might have the ability to allow for an artist and family to be accommodated.

16 units @ 725 sq. ft. ea. (2 units must be ADA)	11,600 sq. ft.
<i>Each living unit to include the following:</i>	
Living/ dining/kitchen area	200 sq. ft.
Bedroom	100 sq. ft.
Studio space w/ utility sink	300 sq. ft.
Bathroom	50 sq. ft.
Mechanical closet	25 sq. ft.
Storage	50 sq. ft.

Common areas:

Roof Terrace 25% of site (vegetated)	1500 sq. ft.
Exercise Room	1200 sq. ft.
Mail room	240 sq. ft.

Building entrance lobby (air lock: min. 6' long and 8' wide)	250 sq. ft.
Trash & Recycling room for residents (must be on ground floor)	175 sq. ft.
Elevators: one passenger, one service.	
Loading dock	400 sq. ft.
Circulation 20%	3,025 sq. ft.
Total: Artists Housing	18,150 sq. ft.
Total: Nature Lab	8,910 sq. ft.
TOTAL	27,060 sq. ft.

City of Providence:

Providence was founded in 1636 by Roger Williams of the Massachusetts Bay Colony and incorporated in 1832. It is one of the oldest cities in America. Its colonial population was one of the first to spill blood during the American revolution in 1772 and the first to denounce the British Crown on May 4, 1776. It is 20.6 sq. miles in size and started as a maritime city switching to manufacturing during the industrial revolution. Today it is one of the most densely populated cities (app.179,000) of its size (9,401.7 people per sq. mi.) and because it was built mostly before the automobile and has the 8th highest percentage of pedestrian commuters in the country. Its urban fabric is a product of this history and has been influenced dramatically by it.

Hydrology/climate:

The hydrology of Rhode Island is similar to ours in two respects, being close to the ocean Rhode Island is moderated by ocean breezes, and it receives above average rainfall and it is generally a humid sub-tropical environment with high humidity year-round. The average annual rainfall for the state is 41.9 inches (our average yearly rainfall is more than 60"), with 45.7 falling in Providence. The climate is mostly cold with a mean low temperature in January of 29 degrees and a high mean temperature in July of 73 degrees. Snow loads are generally 30 psf and on our site, one must dig down a minimum of 3'-4" to be below the frost line for foundations. Rhode Island is also affected by hurricanes given its proximity to the coast. For this reason, RI wind loads are high and depending on risk zone you are in they can be from 123-144 mph.

In 1938 Providence was hit by a devastating hurricane that inspired drastic measures in the rebuilding and protection of the buildings along the Providence River. Buildings were raised with new floors built below them, and large infrastructure projects were built such as the highway and hurricane barrier to protect the city against future flooding. These past infrastructure "improvements" are now being reconsidered. The City has undertaken the moving of a major highway from the downtown to facilitate the recovery of its waterfront.

Zoning:

The site is zoned D1-100 designating it is part of the Downtown Development District. The District encourages development compatible with the historic fabric of the original waterfront area and has a few restrictions we must follow. The primary building height is restricted to 100'. Buildings in this zone have no setbacks and must meet the property line at the street frontage. Off-street parking requirements will be purchased in lieu of providing parking on site. Residential development is to be no more than 1 unit for every 250-sq. ft. of the building site - (limiting development to 24 units).

Site Documentation

The studio will look toward the documental drawing as a technique to expand our lexicon about place, materials and methods of construction. This work allows our decisions to be grounded in fact rather than fiction by learning about form, composition and construction through the mimetic act of drawing, measuring and assembling. The drawings attempt to provide the studio with a disciplined and scholarly representation of place, the history of construction and a visual fact about how one might look at this unique place.

All drawings are to be hard line measured drawings that are precise and accurate. Underlay drawings may represent the subject in whole or in part depending on detail legibility and scale. Drawing content is not only linked to subject but also to composition. Each drawing is to represent a thesis on the subject undertaken and will be evaluated based on its content, craftsmanship, correctness and beauty. Students are required to photograph their subjects where appropriate, in order that the critic and student can have an informed discussion as to correctness of the subject depicted. Where students are working from historic drawings, maps or photographs they will also be required to have this material printed and on hand for review and discussion.

Site documentation required:

Existing North Elevation: Cut along Washington Place Street Center of Road then down bus line road including the end of the Waterman building in Section, North elevation of the Illustration Building and sidewalk to River, North elevation of bus stop with North elevation of Metcalf building beyond. North side elevation of alley elevation of Design Center along southern edge of our site.

Existing East Elevation: Cut along North Main Street looking west. East elevation of Illustration Building, East Elevation of Design Center, and East Elevation of 20 Washington Place.

Existing South Elevation: Cut along south alley, get alley elevation of Illustration Building, section of Main Street, Section of Metcalf Building.

Existing West Elevation: Cut along west alley south of the Illustration building, Section of 20 Washington Place, and street, West Elevation of Waterman Building, tunnel entrance, and bus stop. West elevation of Metcalf Building.

Site Plan: Detailed ground floor documentation that supports elevation drawings showing entrances of buildings in plan, sidewalks, paving, street trees, site furniture, and our site. Document in plan all buildings that abut our site and Washington Place to the north.

*A site model will also need to be constructed from chipboard at a convenient scale for working.

*A site visit is scheduled for end of January or early February. It is helpful if students can visit the site - budget's and schedules permitting. Students will need to sign release forms to participate. In addition to site documentation we will also visit RISD's studio facilities and existing Nature Lab. The site visit will also include a tour of Providence's significant architecture with a field trip to Boston to see the Peabody Museum of Natural History and to see a number of important buildings in the greater Boston area.

Field Trip and Documentation Equipment:

There will be a Field Trip for this course, which is not required but recommended. All entrance and trip associated fees are the responsibility of the individual student. Travel to select sites will be the responsibility of the students; however, you will need to sign field trip release forms in order to participate in any field trip. You may not bring animals, friends or family members on field trips. Each person must bring the following items for each field trip when drawing:

1. Camera (make sure you put an extended tape measure or scaled element in each shot so the photo can be measured. Also measure and record in your field notes (graph paper) repetitive elements like brick coursing, window dimensions or other elements so that you know how big things are in the images you make).
2. Hat, warm gloves, appropriate cold weather clothing, rain gear is very important. The weather this time of year can be extremely cold.
3. Studio program and maps.
4. Measuring tapes, 30'. I will bring larger tape.
5. **Gridded paper in 1/8" pattern.** (This can be expensive for the vellum type. Students can team-up to purchase a pad.)
6. Drawing board 18"x24" (You can make a surface from 3 ply chip board and tape it together to form a folder.) (Make it larger than the paper so there is room to tape the drawing down).
7. Eraser, pencils, **(no ink pens for on-site drawings)**
8. Small 6" Triangle, 45 degrees.
9. Sketch book **(for notes, not measured drawings.)**
10. Tape or clips to hold down drawings in the wind.
11. Proportional divider or and plain dividers (the proportional divider can be an expensive item you may want it for future documentation but plain dividers are inexpensive and will work. Also bring an architecture and Engineer scale).
12. If you have calipers these would be helpful for measuring round objects.
13. A waterproof bag or backpack to carry all this stuff in.

Except for paper, 50' tape measure, each student should have all of the equipment listed above. Sharing of tools listed above is prohibited because it takes away from valuable documentation time. **Be prepared:** Poor site work often leads to slow progress in documentation.

Procedural Notes:

Work from the general to the specific.

Measure overall dimensions of subject and scale it to the larger squares on the sheet so that you will not draw off the page. Make drawings large to fill paper.

Use multiple sheets when detail is needed. Do not tape sheets together to make a large sheet, use match lines if needed.

Drawing the subject on the graph paper takes the most time. Draw first, when finished with the drawing add dimension marks by teaming up with another person. One person measures and calls out to the other person recording the dimensions and holding the end of the tape at zero.

Record dimensions in: feet/inches/ and eighths of an inch. Written as follows: 00.00.0., therefore 10' 4" and 1/8" reads: 10.04.1. Always write out all places even if less than one foot.

Check your work when you finish drawing and measuring. The best way to do this is to imagine drawing it up from the information you have. Is there any crucial dimension missing?

Buildings to document: (also document how buildings meet the street in plan *setbacks*). ***Take lots of photographs!**

Washington Place (North/south section w/ street, east, south elevations)

Metcalf Building (north elevation, east/west section w/street, west, south elevations)

Cheapside Block (east elevation, north elevation along alley, section)

Illustration Building (north elevation, east, west elevations, east/west section)

Waterman Building (north, west elevations w/ section of hill, tunnel)

Chase Center (west elevation)

Urban street plan of site and surrounding paving and tree planters, Main street, Washington, Waterman and canal walk.

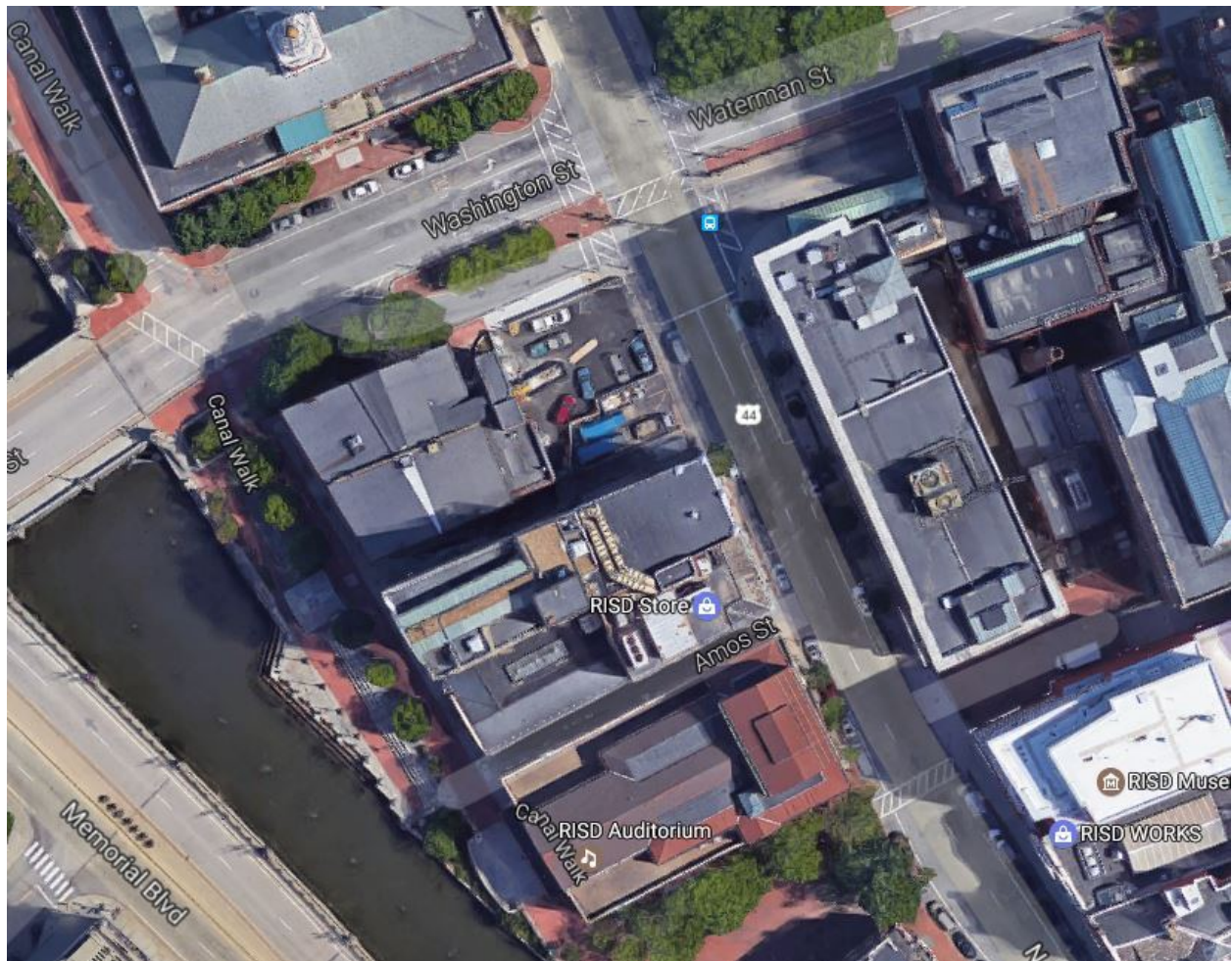


Figure 4: Aerial View of site

**University of Miami
School of Architecture
ARC 605, Design & theory II
Graduate Core Design Studio
MW, 1:30-6:00, Fall 2018
Prof. Ceo,**

Course syllabus

ARC 605, Design & Theory II
6 credits

Catalog Description:

Focus: Topics: Materials and methods of construction, building envelope systems, basic structural and mechanical systems, architectural design skills. Format: problem solving exercises, studio, lecture.

Prerequisites:

ARC 601.

General Description:

The studio will study regional notions of materials and methods of construction through the engagement in the design of a mixed-use program in an urban setting.

Instructional/Learning Objectives:	Students will gain an understanding of structural systems, environmental systems, building materials and assemblies, building envelope systems, and building services. Additionally, students will develop the ability to understand the techniques of a comprehensive approach to design thinking.
Instructional Methodology:	The studio will employ field trips, on-site documentation, library research and extensive critical drawing and model making.
Term Project:	N/A
Suggested Text(s):	See reading list and assigned readings.
Attendance policy	See below.
Examinations:	All class and site work is the equivalent of an examination.
Grading Policy:	See below.
Schedule:	See below.
References/Reading Lists:	See below.

Grade point average

The grade point average is used to determine:

- >class rank
- >graduation and university honor eligibility
- >good standing, probation, and dismissal status
- >scholarship eligibility

Your official grade point average is based on the work you have completed at the University of Miami. The only exception to this policy is for determining whether a student qualifies for university honors established by the minimum grade point requirement at the time of graduation. For graduation purposes, cumulative grade point average is defined as either the average of all grades earned at the University of Miami and elsewhere whether or not the transfer work is accepted toward a degree at the University of Miami, whichever is lower.

Quality points per credit hour are awarded as follows:

A+	4.00
A	4.00
A-	3.70
B+	3.30
B	3.00
B-	2.70
C+	2.30
C	2.00
C-	1.70
D+	1.30
D	1.00
E	0.00 (prior to fall 1995)
IE	0.00
F	0.00 (effective fall 1995)
IF	0.00

- >courses marked with an "IE" or "IF" count as credit hour attempted but are not counted in credit hours earned and do not carry quality points.
- >Credit hours marked CR are counted as credit hours earned but are not counted in credit hours attempted and do not carry quality points
- >The grade point average is determined by dividing the total quality points earned by the total credit hours attempted.
- >Military service credit hour, some foreign university credit hour, correspondence course credit hour, credit by examination, etc., are not awarded quality points and do not enter the computation of the grade point average.

NAAB student performance Criteria (SPC)

The accredited degree program must demonstrate that each graduate possesses the knowledge and skills defined by the criteria below. The knowledge and skills defined here represent those required to prepare graduates for the path to internship, examination, and licensure and to engage in related fields. The program must provide student work as evidence that its graduates have satisfied each criterion.

The criteria encompass two levels of accomplishment:

>UNDERSTANDING; The capacity to classify, compare, summarize, explain and/or interpret information.

>ABILITY; Proficiency in using specific information to accomplish a task, correctly selecting the appropriate information, and accurately applying it to the solution of a specific problem, while also distinguishing the effects of its implementation.

The SPC are organized into realms to more easily understand the relationships between each criterion.

This course will produce evidence for the following NAAB Student Performance Criteria:

PRIMARY REALM A
CRITICAL THINKING AND REPRESENTATION

A4 ARCHITECTURAL DESIGN SKILLS

Ability to effectively use basic formal, organizational and environmental principles and the capacity of each to inform two-and three-dimensional design.

A6 USE OF PRECEDENTS

Ability to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices about the incorporation of such principles into architecture and urban design.

REALM B
BUILDING PRACTICES, TECHNICAL SKILLS, AND KNOWLEDGE

B2 SITE DESIGN

Ability to respond to site characteristics, including urban context and developmental patterning, historical fabric, soil, topography, ecology, climate, and building orientation, in the development of a project design.

SECONDARY

B8 BUILDING MATERIALS AND ASSEMBLIES

Understanding of the basic principles used in the appropriate selection of interior and exterior construction materials, finishes, products, components, and assemblies based on their inherent performance, including environmental impact and reuse.

Facilities

A good and respectful use of the facilities is an essential rule for productive work.

The following aspects should be specially respected:

>No pets are allowed within the facilities (unless for medical reasons).

>Studio doors should be closed at all times due to security issues.

> Please do not paint inside the studio, stairwells, or hallways without proper protection to prevent affecting walls, floors or furniture. Students will be responsible for those damages due to an improper use of the facilities.

>At the end of the semester students should retrieve all of their belongings from the desk, locker, and walls. After the final submission deadline, every item left behind will be considered useless and may be thrown away without further notice.

Computer requirement

Undergraduate and graduate students entering the program are required to purchase their own computers for use in the design studio. The School of Architecture computing resources are accessible via a wireless network with an approved device and subject to School and University policy. System requirements can be asked to the assigned faculty or through academic services.

Final due date

Due dates are set by the Course instructor in the schedule and evaluation sections of this outline. All term work must be submitted on or before the date stipulated by the instructor.

Students who for reasons beyond their control are unable to submit an assignment by its deadline must obtain approval from their instructor for an extension to the deadline.

All student work including assignments and final projects must be uploaded to the server in PDF format (except for video projects) prior to the end of the term.

Class attendance and absences

Regular and punctual class attendance is mandatory for all architecture courses; three unexcused absences constitute grounds for dismissal from the course and/or a failing grade. Students are required to be present for an entire design review, therefore, students arriving late or departing early from class will be considered absent. Excused absences require written notification and are granted by the instructor.

It is each student's responsibility to know and understand the instructor's policies. It is also the student's responsibility to give the instructor notice one week prior to any anticipated absence and to contact the instructor within one week after an unanticipated absence.

All students are responsible for material covered during their absence. However, the instructor must allow each student who is absent for a University approved reason either the opportunity to make up, or to be excused from, work missed, without any reduction in the student's final course grade as a direct result of such absence.

Other than absences for a University-approved reason the instructor determines whether or not an absence is for an acceptable reason and whether or not students shall have the opportunity to make up missed work. If the instructor does not recognize the reason as acceptable, the student may appeal to the Dean of the School or Program directors.

UNIVERSITY-APPROVED REASONS FOR ABSENCES

1. Participation in an activity approved by the Academic Deans Policy Council, such as musical and debate activity, R.O.T.C. function, or varsity athletic trip; participation in a special academic activity such as a field trip or other special event connected with academic coursework. Verification of a student's participation shall be issued by the sponsor when authorized by the office of the Executive Vice President and Provost.
2. Observance of a religious holy day as described in the Religious Holy Day Policy below:

RELIGIOUS HOLY DAY POLICY

The University of Miami, although a secular institution, is determined to accommodate those students who wish to observe religious holy days. It seeks to reflect its awareness of and sensitivity to religious holy days whenever possible when scheduling University activities. The following provisions are meant to apply equitably to all religious groups and to provide opportunities to all to meet their religious obligations.

1. Except as specifically provided to the contrary, this policy is binding on all students in undergraduate programs. Schools offering graduate or professional programs, including undergraduate professional programs, are strongly encouraged to adhere to these policies to the maximum extent practicable.
2. Any student absent from class in observance of a religious holy day shall not be penalized in any way for an examination or assignment missed during the period of absence. Absence in observance of a religious holy day does not relieve students from responsibility for a part of the course work required during the period of absence. Students who are absent on days of examinations or class assignments shall be offered a reasonable opportunity to make up the work without penalty, if the student previously arranged to be absent. Nothing in this policy shall preclude faculty members from limiting the number of student absences to a reasonable number of absences for any reason. The faculty member has discretion to determine how the make-up obligation will be fulfilled. A faculty member who penalizes a student contrary to these provisions may have committed unprofessional conduct, and thus may be subject to complaint to the Committee on Professional conduct under the provisions of Section B4.9 of the Faculty manual.
3. It is the student's obligation to provide the faculty members with notice of the dates they will be absent due to observance of religious holy days, preferably before the beginning of classes but no later than the end of the first three class days. For religious holy days that fall within the first three class days, student must provide faculty members with notice no later than two class days before the absence. Missing a class due to travel plans associated with a particular religious holy day does not constitute an excused absence. Absences due to observance of religious holy days that are not pre-arranged with the relevant faculty member within the first three class days may be considered unexcused, and the faculty member may therefore prevent the student from making up examinations or assignments missed during the period of absence.
4. Faculty members are encouraged to anticipate days when a substantial number of students will be absent for observance of religious holy days and should avoid scheduling examinations and assignment deadlines on those days. Faculty members are expected to reasonably assist students in obtaining class information the student missed during the period of absence in observance of a religious holy day. In that regard faculty members are urged to allow taping or recording of the class session, with the reproduction limited to the student's personal use, when a student misses a class due to observance of a religious holy day. To assist identifying religious observance days, faculty members are encouraged to consult the illustrative list provided in the Interfaith Calendar (<http://www.Interfaithcalendar.org>). Faculty members are urged to remind students of their obligation to inform faculty members with in the first three class days of an anticipated absences due to observance of religious holy days and should include that information in the syllabus or course requirements document for that course.

School Culture Policy

Introduction

The University of Miami establishes certain policies – some, which have to do with the preservation of academic integrity such as the honor code, and others, which preserve a climate of freedom from harassment – in order to best support the environment necessary to the pursuit of knowledge. Each School or college produces additional policies that focus on the special needs and conditions of its constituency. Following is a brief outline of the operating instructions for the use of classroom space in the School of architecture. These policies are the result of an ongoing consideration for the minimal standards necessary to support a constructive working environment. The ideal classroom goes much further to establish a place of inspiration and collegiality. The minimum policies constrained here apply to every classroom and studio space. An individual studio or classroom may have additional policies or enhancements as set by the instructor. Regarding this most general outline, each student and member of the faculty is considered to be bound to uphold his standard, through personnel performance as well as in concert with others, as in the upholding of the Honor Code. Students who repeat a violation after a warning will be asked to vacate their desk and leave the studio or classroom. The desk and its incumbent participation in the life of the studio or classroom is a central benefit to an architect's education and each student is an important participant in the overall effort to create an environment of intellectual productivity.

STUDENTS

desks and drawing equipment

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

Disposition of your work

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

Disposition of work of others

Show respect for other students work and space by asking permission to use a desk other than your own. Do not use another student's desk for model building.

Studio behavior

Behavior in studio should be the model of respectful collaboration providing each student and faculty the possibility of a quiet and productive work environment. Cell phones, pagers, or music are not to be heard in class at all. Headphones may be used during non-class time hours provided the volume does not disturb those working around you. Outside of class, use the courtyard for more animated conversation or exchange, talking on cell-phones, eating, drinking, or group study. Remember it is each student's right to have a quiet and respectful studio workspace. Smoking is prohibited in all classrooms, studios, and hallways. The only permissible place for smoking is in University designated smoking areas.

Plotting drawings

Plotting should be done well in advance of routine desk-crits or presentations. In professional practice, private clients, review boards, competition officials and permitting authorities do not wait for work that is late. It is therefore unacceptable for faculty or classmates to have to wait for students who are late to class, a pin-up, mid-term review or final presentation due to last minute plotting. Leaving studio to plot is also not acceptable because it prevents faculty from addressing the whole class when needed. Students are to be present for the entire class and not arrive late or leave early. The proper budgeting of time for plotting of drawings is essential. Faculty must adhere to scheduled review dates in order to not overload the lab when it comes to plotting time. Students must adhere to lab rules with regard to computer use for rendering and plotting time so as to not tie up computers in the lab or 3rd floor classroom. The computers are for the use of all students and assigned time must be adhered to.

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

Please consult the computer Lab policies for additional information.

Making models

The production of studio models is a collective effort requiring shared responsibilities and shared costs. Each studio will have a small budget each semester for the production of studio models to help defray costs. Faculty must inform the Model Shop director, well in advance, of any assigned models that would involve students working in the shop. Spraying of models must be done outside the studio on paper surfaces to catch overspray. Do not use exterior bare concrete landings or floors without protecting the surface with paper.

Please also check Model Shop policies.

Submission of work

All student work should be due no later than the night before the work is due. Faculty teaching in the core studios must coordinate the collection of work to insure parity with each studio.

Reviews

Reviews are one of the most important learning experiences in the school. Attendance and participation in all assigned reviews are required. Attending the reviews of your peers allows you to see the range of architectural criticism born by different studio topics, sites and the interests and expertise of professors and visiting critics. Attending the reviews of others within your year is often helpful in better understanding your project. Attending the work in other studios broadens your academic experience and helps you prepare for future classes. Student deportment in reviews should model professional standards one finds in practice – dress for reviews should be more formal than everyday attire.

Core studio coordinators must ensure that there is parity among different sections in presentation requirements, schedule, and participation. Each studio must have coordinated presentation requirements and grading of work.

Student interaction

The school and university is a collaborative environment where ideas can be discussed in a respectful and collegial manner. Students shall understand that the school is an academic community that aspires to the highest ethical standards. Difference of opinion should be respected and students should avoid consciously undermining another student's work or ideas.

Peer counselors: Are selected student representation for each section of first year studio.

These students assist in providing guidance for students adjusting to life in the university and professional program.

FACULTY

Studio teaching ethics

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

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

Throughout the school where quasi-professional work is often the form of community assistance, special care should be taken to ensure clarity of purpose for the exercise and associated costs and fees; this information needs to be communicated broadly with each engagement. It is important that local, regional, and national architects understand that these centers do not compete with architectural firms. These centers provide a unique community service complementing traditional practice and providing access to direct branches of our community often without recourse to design assistance.

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

Faculty/student interaction

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

Always be impeccable in your word.

Faculty must start and finish class at the scheduled times. This allows students to get to their other classes on time.

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

Faculty/faculty interaction

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

Faculty coordinator/core faculty interaction

Coordinators are to work with faculty in parallel course across the semester to coordinate deadlines and course content. In design studio, they must be responsive to student concerns across the different sections, and must provide guidance or intervene on faculty matters outside their individual section.

Faculty/staff interaction

Faculty must understand that staff is assigned work by other faculty, administration and university departments. Do not leave important tasks to the last minute. Organization and forethought will help create an atmosphere of respect and ensure requested tasks of staff will be completed in a timely manner. Staff should not be asked to perform duties of a personal (non-school related) nature, or request that staff utilize university equipment of supplies for personal matters.

Plagiarism and misconduct: Honor Code

The university's policy on academic misconduct is contained in the University of Miami Honor Code.

These Codes are established for the student body to protect the academic integrity of the University of Miami, to encourage consistent ethical behavior among students, and to foster a climate of fair competition. While a student's commitment to honesty and personal integrity is assumed and expected, these Codes are intended to provide an added measure of assurance that, in fulfilling the University's requirements, the student will never engage in falsification, plagiarism, or other deception regarding the materials he/she presents. Each student is responsible for completing the academic requirements of each course in the manner indicated by the faculty.

The University's policy on academic misconduct for Undergraduate students is found on:
https://umshare.miami.edu/web/wda/deanstudetns/pdf/undergrad_honorcode.pdf.

The University's policy on academic misconduct for graduate students is found on:
<https://umshare.miami.edu/web/sda/deanstudents/pdf/GraduateStudentHonorCode.pdf>.

English language and writing support

Whether you need help with English language and writing support, students can be assisted through the Writing Center.

The Writing Center at the University of Miami strives to help all members of the university community learn more about writing and become better writers. Writers at all levels can benefit from sharing their writing with someone who is both knowledgeable and trustworthy, someone who is not grading them or evaluating their work. Our professional and friendly staff of faculty and graduate students will work with you in one-to-one consultations on all stages of the writing process: from note-taking and pre-writing to revision strategies and proofreading techniques.

The Writing Center is a teaching environment. We will work to teach you ways to improve your writing, but we will not proofread or edit your papers for you. (We will however, teach you how to proofread and edit your own papers.) Our focus is more on helping you improve as a writer, rather than fixing the paper you bring in. The Writing Center is located at; LaGorce house 170, 1228 Dickinson Drive.

Student Work

>All academic work is the property of the University. At the conclusion of the semester students should prepare and submit digital files on a disk or flash drive to their respective faculty. Any original work identified by faculty as archival or as exhibits for accreditation will be collected by faculty for the duration of the accreditation visit.

IMAGE BANK STUDENT WORK COLLECTION FILE FORMATS

>.jpg or .jpeg Joint Photographic Expert Group. 300 dpi. (ideally) 400 dpi Minimum target size 24" x 36".

>.pdf Portable Document Format images. Images 400 dpi, lines and text 1200 dpi. Target size 24" x 36".

SCANNING. jpeg and .tiff

Minimum resolution: (at least) 300 dpi, ideally 400 dpi. (Dots per inch Minimum target size 24"x 36".

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

> The University may retain selected student work and may place it in the architecture archives for exhibition, publication or other use as the University deems appropriate.

> Each student in architecture is encouraged to maintain a personal portfolio of the work undertaken throughout their academic program.

> At the end of the semester students should retrieve all of their belongings from the desk locker, and walls. After the final submission deadline every item left behind will be considered useless and may be thrown away without further notice.

Schedule:

Week 1	Jan.	Wed.	17	<i>Classes Begin</i> , Studio Introduction, Sketch project assigned/individual . Field Trip TBD
Week 2		Mon. Wed.	22 24	Site documentation field exercise. Tape measure, graph paper, pencils erasers, scales. Pin-Up: sketches for furniture
Week 3		Mon. Wed.	29 31	desk crits Sketch Project: Final Review. Discuss site documentation drawings: scale, detail, layout. Site model.
	Feb.	Fri.	01	Tentative: trip to Providence, Site documentation/teams (Fri., Sat. return Sun. afternoon)
Week 4		Mon. Wed.	05 07	site documentation, <i>Readings 1: Schinkel, assigned for discussion.</i> site documentation.
Week 5		Mon. Wed.	12 14	Model started. Nature Lab Project Issued/ teams of two. finish model.
Week 6		Mon. Wed.	19 21	Model/drawings finished, <i>Reading 1: Schinkel, due for discussion.</i> Reading 2: Lewerentz, assigned. parti, sketches
Week 7		Mon. Wed.	26 28	1/16" 1/16"
	Mar.			
Week 8		Mon. Wed. Sat.	05 07 10	<i>Readings 2: Lewerentz, due for discussion.</i> Reading 3: Herzog, assigned Parti due: 1/8" drawings: plans, sections, elevations. <i>Holiday: Spring Break 10-18</i>
Week 9		Mon. Wed.	12 14	<i>Spring Break</i> <i>Spring Break</i>
Week 10		Mon. Wed.	19 21	<i>Reading 3: Herzog, due for discussion.</i> Reading 4: Zumthor, assigned
Week 11		Mon. Wed.	26 28	Mid Term Pin-Up 1/8" plans, sections, elevations due.
Week 12	Apr.	Mon. Wed.	02 04	<i>Readings : Zumthor, due for discussion.</i> Reading 5: Saitowitz, assigned. Presentation requirements/layouts discussed.
Week 13		Mon. Wed.	09 11	
Week 14		Mon. Wed.	16 18	<i>Readings 5: Saitowitz, due for discussion.</i>
Week 15		Mon. Wed. Fri.	23 25 27	Final Drawings/model Final Drawings/model Classes End 11PM. Final drawings/model
Week 16		Mon.	30	Final Review, PM Location: TBD

References/Reading List:

Assigned Design Readings:

Week 1

Karl F. Schinkel, *Bauakademie, Academy of Architecture, Berlin 1831-1836:*

Shinkel acura di Gian Paolo Semino, Zanichelli 1993, pages: 88-93.

Bergdoll, Barry. Karl Friedrich Schinkel An Architecture for Prussia, Rizzoli, 1994. **Chapter 5 “Nothing More than a Beautiful Dream”: Schinkels Utopian Late Projects. Pages: 212-225 (text)**

Steffens, Martin. K. F. Schinkel 1781-1841, An architect in the service of beauty. Taschen, 2003, pages:73-75.

Karl Friedrich Schinkel, Guide to His Buildings, Deutscher Kunstverlag, 2006, pages: 60-68.

Week 2

Sigurd Lewerentz, *Social Security Institute, Stockholm, Sweden 1928-1932.:*

Ahlin, Janne. Sigurd Lewerentz, architect 1885-1975. Stockholm, Byggforlaget, 1987. Pages 103-106.

Flora, Nicola. Sigurd Lewerentz 1885-1975. Electaarchitecture, 2001. Pages 226- 237 **“Modern Cemeteries: Notes on the Landscape* by Sigurd Lewerentz. (text)**

A+U Architecture and Urbanism, April 2016, Special Issue, Sigurd Lewerentz Drawing Collection, pages 142-193 (project development).

Week 3

Herzog & de Meuron, *Schwitler apartment and office building, Basel Switzerland, 1985-1988.:*

Wang, Wilfried. Herzog & de Meuron, Basel, Birkhauser, 1998, “Conceiving architecture, materializing ideas,” pages 15-18, project: 44-47.

Moneo, Rafael. Theoretical Anxiety and Design Strategies in the work of eight contemporary architects. Cambridge, MIT Press, 2004, **Herzog & de Meuron : pages 362-370, 380. (text)**

Week 4

Peter Zumthor, *Bregenz Art Museum, Austria 1989-1997.*

Durisch, Thomas. Peter Zumthor 1985-1989 Buildings and Projects: Vol. 1 Scheidegger & Spiess, 2014, **“What I do” by Peter Zumthor pages 9-12. (text) Pages 131-157. (drawngs).**

Week 5

Stanley Saitowitz, *Yerba Buena Lofts, San Francisco, California, 2002*

Frampton, Kenneth. Five North American Architects, Zurich, Lars Muller Publishers, 2012, **“Simplicity and Synthesis” by Stanley Saitowitz: pages 16-39, (text).**

Building Envelopes/ Building Cores:

Schittich, Christian (ed.) In Detail Building Skins: Concepts, Layers Materials, Boston, Berlin, Birkhauser, 2001.

- Gauzin-Muller, Dominique L'Architecture Ecologique, Paris Le Moniteur, 2001.
- Allen, Edward & J. Iano The Architect's Studio Companion, Rules for preliminary Design 4th edition, New Jersey, John Wiley 2007.
- Yeang, Ken Service Cores in Building,

Drawing & Mapping:

- Burns, John A. Recording Historic Structures. The American Institute of Architects Press, Washington, D.C. 1989.
- Ceo, R. and Lombard, J. Historic Landscapes of Florida. U. Miami and Deering Foundation Press, 2000.
- Scully, V. and Lynn, C. Between Two Towers. Monacelli Press, New York, 1996.
- Tuft, Edward R. Envisioning Information. Graphics Press. Cheshire, CT., 1990.
- Wood, Denis. The Power of Maps. The Guilford Press. New York. London, 1992.

Rhode Island Architecture:

- Jordy, William H. Buildings of Rhode Island, Oxford University Press, 2004.
- Hitchcock Jr., Henry-Russell Rhode Island Architecture, Providence, Rhode Island Museum Press, 1939. (reserve/ SOA)
- College Hill: a demonstration study of historic area renewal. Providence City Plan Commission, 2nd edition, 1967.
- Dempsey, Claire W. et al. The Early Architecture and Landscapes of Narragansett Basin, Vol. II: The Blackstone River Valley and Providence., published by: The Vernacular Architectural Form Press, 2001.
- Monkhouse, Christopher Buildings on Paper. Rhode Island Architectural Drawings 1825-1945. Bell Gallery, List Art Center, Brown University, The Rhode Island Historical Society, Museum of Art, The Rhode Island School of Design, 1982. (reserve/ SOA)
- Woodward, Wm McKenzie PPS/AIA RI guide to Providence Architecture, Providence Preservation Society, 2003.

Sustainability:

- Barnett, Dianna Lopez A Primer on Sustainable Building. Rocky Mountain Institute, 1995.
- Marras, Amerigo. Eco-Tec, Architecture of the In-Between, New York, Princeton Architectural Press, 1999.
- McDonough, William. Cradle to Cradle: Remaking the way we make things, New York, NY, North Point Press, 2002.
- Mendler, Sandra. The HOK Guidebook to Sustainable Design, New York, John Wiley & Sons, 2000.
- Mostaedi, Arian Sustainable architecture, low tech houses, Carles Broto & Josep M. Minguet publishers, 2002.
- Steele, James. Sustainable Architecture: principles, paradigms, and case studies, New York, NY, McGraw-Hill, 1997.
- Williams, Daniel E. Sustainable Design: ecology, architecture and planning. New York, John Wiley & Sons, Inc. 2007.
- USGBC USGBC New Construction Version 2.2 Reference Guide, Third Edition October 2007.

Resources:

Green Building Materials:

AIA Sustainable Design Resource Guide	www.aiasdrg.org/sdrg.aspx
Ecology Action's Green Building Material Guide	www.ecoat.org/Programs/Green_Building/green_Materials
GreenSpec	www.greenspec.com
The Green building Resource Guide	www.greenguide.com
Greener building	www.greenerbuilding.org
Glossary of Green building Terms	www.greenbuildingcookbook.info/Glossary.html
The Massachusetts Technology Collaborative	www.mtc.org/cleanenergy/energy/glossary.info/Glossary

Indoor Air Quality:

U.S. EPA	www.epa.gov/mold/moldresource.html
Mold1.net	http://ga.mold1.net
California Indoor Air Quality (IAQ) Program	www.cal-iaq.org/

Smart Growth:

Smart Growth Network	www.smartgrowth.org/default.asp
Smart Growth America	www.smartgrowthamerica.com
The National Center for Smart Growth Research and Education	www.smartgrowth.umd.edu

Water Conservation:

Earth 911's Water Conservation Tips	www.h911.org/water//water-conservation
Texas A&MRainwater Harvesting Guide	www.waterharvesting.tamu.edu
American Rainwater Catchment Systems Association	www.arcsa.org

Publications:

Environmental Building News	www.buildinggreen.com/articles/index.cfm
"Good Energy at the Good Life Center"	www.goodlife.org/glc_news.html
Home Power Magazine	www.homepower.com
Environmental Design and Construction Magazine	www.dcmag.com
World Changing	http://worldchanging.com

* The list of **Resources** compiled from WNC Green Building Directory 2008 Edition published by WNC Green Building Council and Mountain Xpress.

Nature Lab
RISD's Waterman Building
13 Waterman Street
Providence, RI 02903
(401) 454-6451
nature@risd.edu

Betsy Sara Rupp
Lab Coordinator
(40) 277-4951
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Biological Programs Designer
(401) 709-8548
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Benedict Gagliardi
Lab Coordinator for Imaging and Aquatics
(401) 277-4852
bgagliar@risd.edu

Buildings we will see on the trip:

Market Square (Market House), (1773), Joseph Brown, (1797, 18650 James C. Bucklin, Orig. open arcade, third story 1797.

College Building, (1822,1936), Jackson, Robertson and Adams

Providence County Courthouse, (1924-1933), Jackson, Robertson and Adams, WWI monument Paul Cret 91927-1929).

Our site:

RISD Auditorium (1940), Philip D. Creer, modern interior.

People's Saving Bank (1913), Clarke & Howe, classical temple.

Chase Center RISD Museum of Art, (2008), Rafael Moneo, Hayden Salter, 43,000 sq. ft.

Hope Block (1869), Cheapside (1880), Stone & Carpenter, early commercial block.

Metcalf Building, (1915, 1920), William T. Aldrich and Charles Klauder, built in two sections, Georgian, textile building orig.

First Baptist Church, (1774-1775), Joseph Brown, Master carpenter: Jonathan Hammond, James Sumner carpenter. Mix on meeting house and church plan.

Fleur-De-lys Studios, (1885-1886), Edmund R. Willson (arts in 1850's)

Carr House, (1885), Edward I. Nickerson, travel, extensive private library

Waterman Building, (1892-1893), Hoppin, Read and Hoppin. Blind upper story - top lit.

RISD Museum: Pendleton Hall (1904-1906), Stone, Carpenter and Willson, (1905) Charles Platt

Memorial Hall, RISD, (1853-1856), Thomas Tefft

List Building, (1969-71), Philip Johnson

Providence Athenaeum, (1836-1838), William Strickland, early fireproof building. (Bucklin stair and interior)

Athenaeum Row, (1845), daughters/connected Thomas Poynton Ives Family, English model row house, piano nobile.

John Field- Stephen Hopkins House, (1707, 1743, 1804, 1927), signer of Declaration, moved from south main. House museum.

John Brown House, (1786-1788), pattern book, John Quincy Adams: "the most magnificent and elegant private house I have ever seen on this continent."

Joseph Nightingale-Nicholas Brown House (1791), Caleb Ormsbee, Garden (1890), Frederick Law Olmsted. Now the John Nicholas Brown Center for the study of American culture. Largest extant wood-frame eighteenth –century house in the country.

BEB Building, (1848), 1978 restoration, Irving B. Haynes (RISD Architecture building)

Downtown:

Merchants Bank, (1855-1857), Alpheus C. Morse and Clifton Hall

Turks Head building, Howells and Stokes (1913). Speculative office building

Fleet National bank/ Industrial National bank, (1926-1928), Walker and Gillette

Providence Arcade, (1828), James C. Bucklin and Russell Warren.

Providence City Hall, (1874-1878), Samuel J. F. Thayer

Fleet Library (2001) RISD Library, Hospital Trust Bank, Sovereign bank, new tower (1973) John Carl Warnecke & Associates, Old building, York and Sawyer (1917)