



Institute for Human Centered Design

1 April 2013

To the Members of the Berkeley Prize Committee:

It is with great excitement that I submit this application for the 2013 Berkeley Prize Teaching Fellowship. As an educator and design professional who believes firmly in the power of architecture as a vehicle for social change, I was thrilled to learn of the establishment of this program several months ago. Whether the committee ultimately selects me or another worthy applicant for one of these four inaugural Fellowships, I am delighted to know that this work will go forward – and that our profession, and our students, will benefit from it.

In addition, it is a rare and valuable opportunity to be asked to take a holistic view of one's own professional path, and to clearly and emphatically state goals for its future. The work required to complete this application has asked me to do just that, and it has been a worthwhile experience in and of itself. And so before you even review this application: thank you.

I look forward to hearing from you in a few short weeks.

Sincerely,

Josh Safdie, Associate AIA
Institute for Human Centered Design
Boston, MA USA

Enc.

Statement of credentials

Two-page studio course syllabi

Detailed course schedules

Letter of support from my school administrator

SUBMISSION REQUIREMENT 1:

A 500-word brief that highlights the applicant's **credentials** as an undergraduate architecture faculty member who is teaching studio design, detailing your experience and interest in the goals of the Teaching Fellowship.

I have been studying, teaching, and practicing architecture for over twenty years, beginning with my first survey course at Brown University in the fall of 1991. Over this time I have worked as an architectural historian, a junior draftsman, a solo practitioner, a full-time professor, and – most recently – as the Director of the Studio at the Institute for Human Centered Design in Boston. As you undoubtedly know, IHCD was co-founded in 1978 as Adaptive Environments by Elaine Ostroff, to whom the Berkeley Prize Teaching Fellowship is dedicated.

I began teaching immediately after completing my M.Arch at the Rhode Island School of Design, when I was hired to teach a first-year studio at the Boston Architectural College. I spent seven years at the BAC, the last five as a full-time professor and Director of Foundation Studios – in which capacity I was responsible for the development of the first- and second-year studio curricula. My own teaching at the BAC included both graduate and undergraduate courses, from foundation studios through degree projects, and included the rare opportunity in 2005/2006 to teach students in Havana, Cuba. In 2008, I was named the annual Scholar-in-Residence at Taliesin, the Frank Lloyd Wright School of Architecture, where I ran a parallel studio between both programs during my last semester at the BAC.



Architecture school should be enjoyable.

...a shot from the BAC architecture photo studio, submitted by one of my students on his end-of-semester studio CD.

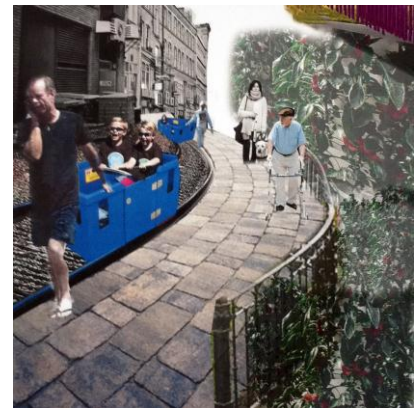
Since joining IHCD in 2008, I have been able to broaden my involvement with other schools of architecture, and to integrate my belief in the *social art of architecture* more fully into my teaching. In addition to running the day-to-day activities of the studio, I lecture regularly on Universal Design and other topics at schools in the Boston area, and I have taught as an adjunct faculty member at RISD and at Massachusetts College of Art and Design. Through the New England ADA Center, I have also spent the past two years working with local schools to develop stand-alone curricula focusing on accessibility and Universal Design.

It is within my current position at MassArt that I propose to undertake the work of the Teaching Fellowship. MassArt's undergraduate program in architecture includes a highly diverse student body, owing in part to its position as the only state college of design in Massachusetts. In addition, the school is currently in the midst of accrediting a new master's degree in architecture, a process which has provided the faculty with the opportunity to reconsider the undergraduate curriculum as well. Lastly, there is a certain symmetry to bringing this work back to MassArt, as Adaptive Environments was founded in 1978 as an outgrowth of a separate College initiative.

My proposal for the 2013-2014 academic year at MassArt involves two separate courses: a core design studio for undergraduates in the fall of their Junior year, and a required elective studio open to a wider range of students. The Junior design studio, *The 100 Acres: Housing for All*, is a studio I am currently teaching at MassArt which focuses on the social function of housing. The elective studio, *Urban Visionaries: Sustainable City / Inclusive City*, is a re-working of a studio I developed with a colleague at RISD from 2010-12. This studio focuses explicitly on Universal Design and environmental sustainability within the urban landscape.

Additional information on both courses is included in the material that follows.

[545 words]



Architecture school should be inspirational.

...student vignettes from my "Urban Eden" studio at Rhode Island School of Design.

SUBMISSION REQUIREMENT 2:

A maximum, two-page, studio course **syllabus**, detailing:

- Design project(s) over the period of the Fellowship;
- Academic level and number of undergraduates to be taught;
- Student requirements, including the anticipated product(s) of the studio;
- The participation of those who will act as consultants and/or critics; and
- Field trips, readings, etc. that will be used to encourage students' awareness of the state of the art or architectural design for the particular client group selected.

NOTE:

Because I am proposing to teach two different studios during the Fellowship year, I have included two syllabi – one for each course. The two studios are quite similar in their underlying pedagogical goals relative to Universal Design and the built environment, but they differ significantly in the nature of their design problems and their proposed working methods.

Department of Architecture
Massachusetts College of Art + Design

Course Syllabus

Fall 2013

Elective Undergraduate Design Studio
Open to All Architecture Majors [No Prerequisite]

Number of Students: 12 max.
Class Schedule: M 6:30-9:30
Th 6:30-8:30

Urban Visionaries: Sustainable City / Inclusive City

Overview

This elective design studio will invite students to engage in a speculative process of envisioning the future of sustainable and inclusive cities. This activity will be undertaken in the spirit, though not necessarily the image, of the urban visionaries of the distant and recent past: Burnham, Howard, Garnier, Calvino, Sant'elia, LeCorbusier, Ferris, Koolhaas, Wright, and others. Driven by the dual agendas of environmental sustainability and Universal Design, the studio will provide students with the opportunity to develop broad, Utopian visions of idealized – but not necessarily unachievable – urban environments. Rather than simply aiming to develop remedies for the most problematic aspects of our cities as we know them today, the work of the studio will instead aim to propose vivid and compelling images of the future of cities – environmentally responsible, inclusive urban environments that may as yet exist only in our imaginations.

Design Problem

Using various areas of the city of Boston as an eventual testing ground for these ideas, the studio will encourage students to address regional design issues but will allow each student to settle on the individual design of a particular building, park, or piece of urban infrastructure - bringing to bear their idealist intentions, applying them rigorously to real circumstances, and challenging us all to want more from our urban environments. During this process, students will be introduced to the historical tradition of Utopian visions, focusing on both their content and their modes of representation. In addition, students will be asked to consider fundamental principles of environmental sustainability and Universal Design¹ as generators for their visions.



Archigram's "Instant City", ca. 1970

¹ Universal Design was defined by the late Ronald L. Mace, FAIA, as "the design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design." This definition is copyrighted to the Center for Universal Design, North Carolina State University. ©1997

Working with User-Experts

In order to allow students to expand their thinking beyond their own preconceptions, this course will include the regular participation of *user-experts* in the design process. A *user-expert* is understood to be anyone who has developed personal and natural experience in dealing with challenges in physical and other environments. The *user-experts* invited to participate in reviews and class discussions will include people with a representative diversity of physical, sensory, and cognitive disabilities. In addition, students will be encouraged to consider the needs of the young and the old, the poor and the wealthy, the educated and the untaught – in short, the broadest spectrum of humanity possible.

Readings, Research, and Precedents

As a part of the studio, students will be asked to consider architectural and other precedents as a means of informing their proposals. These precedents will include well-known projects from the traditional canon of architectural history, but will also include new and less common modes of representation as a means of driving their work forward. Students will also be asked to draw on information gleaned from assigned readings on environmental sustainability, Universal Design, global demographics, the social responsibility of architectural practice, and more. A required reading list will be distributed on the first day of class, and design assignments will be linked to specific readings.

Final Product(s)

In addition to the typical work products of a traditional architectural design studio, students will be asked to produce a studio book for this course. The studio book will include their final proposals, the results of their earlier visionary assignments, and a record of their work with *user-experts*. The final review for the studio will be held a week before the end of the semester, so that students will have sufficient time to pull their work together into a rich and informative final product.



Frank Lloyd Wright's "Broadacre City", 1934

Department of Architecture
Massachusetts College of Art + Design

Course Syllabus

Spring 2014

Required Undergraduate Design Studio
Open to Juniors Only [Prerequisite: Architectural Design II]

Number of Students: 12 max.
Class Schedule: T/Th 2:30-5:30

The 100 Acres: Housing for All

Site and Context

The area known as the “100 Acres” is the southwestern-most portion of the South Boston Waterfront, lying adjacent to the Fort Point Channel and Summer Street. This area has been home to a large and thriving artists’ community since the 1970s, having come out of a period of decline that followed the dissipation of the shipping and manufacturing base that had characterized the area since the mid-19th century. Over the past two decades, the South Boston Waterfront has been the subject of several significant redevelopment initiatives by the Boston Redevelopment Authority, culminating with the *Fort Point District 100 Acres Master Plan* in 2006. This document, and the goals and proposals contained within it, will serve as the backdrop for the studio.

Design Problem

The proposed project is to design a mixed-use housing block on one of two sites identified within the Master Plan. In the interest of an academic studio, certain liberties will be taken with the zoning and other restrictions placed on the site. However, the planning principles, street grid, and other morphological and typological characteristics of the Master Plan will be strictly adhered to. Similarly, other realities of the regulatory environment in the United States and here in Massachusetts will be reviewed and applied, including accessibility and life safety requirements. Principles of environmental sustainability will also be explicitly followed from the outset of the design process. Lastly, and most importantly, the design problem will be completed within the framework of Universal Design, which posits that design should be “usable by all people, to the greatest extent possible, without the need for adaptation or specialized design.”¹



Aerial view of the Master Plan, 2006

¹ This definition of Universal Design was first put forward by the late Ronald L. Mace, FAIA, and is copyrighted to the Center for Universal Design, North Carolina State University. ©1997

The housing block will consist of between 200 and 400 units of housing, and approximately 50,000 GSF of additional space which is dedicated to a quasi-public program. In keeping with the social goals of the *Master Plan*, as well as the principles of Universal Design, the housing program will be designed specifically to house a wide range of residents, including families with children, students, young adults, and seniors. Minimum federal requirements for accessible housing under the Fair Housing Act will be acknowledged, but they will be exceeded significantly as would befit a Universal Design approach to housing. The quasi-public program will be selected by students on an individual basis in with the goal of enhancing the quality of life for such a diverse group of residents. Examples of this program may include a walk-in medical clinic, a community art and education center, or a grocery store or supermarket.

Working with User-Experts

In order to reflect the nature of a true community design process, and to allow students the greatest opportunity to understand the needs of the expected users of their design project, the studio will include the regular participation of *user-experts* in the design process. A *user-expert* is understood to be anyone who has developed personal and natural experience in dealing with challenges in physical and other environments. The *user-experts* invited to participate in reviews and class discussions will include seniors, families with children, and people with a representative diversity of physical, sensory, and cognitive disabilities.

Readings, Research, and Precedents

As a part of the studio, students will be asked to undertake substantive research of architectural precedents as a means of informing their designs. These precedents will include well-known projects from the traditional canon of architectural history, but will also include contemporary examples from countries and cultures which are at the forefront of global practice in Universal Design. In addition, field trips will be conducted to local sites, such as senior housing campuses or new “micro-unit” developments, which have successfully accommodated some of the studio’s target residents.

Students will also be asked to draw on information gleaned from assigned readings on environmental sustainability, Universal Design, housing forms and typologies, the social responsibility of architectural practice, and more. A required reading list will be distributed on the first day of class, and design problems will be linked to specific readings.

Final Product(s)

In addition to the typical work products of a traditional architectural design studio, students will be asked to produce a studio book for this course. The studio book will include their final housing design, the results of their precedent research, and a record of their work with *user-experts*. The final review for the studio will be held a week before the end of the semester, so that students will have sufficient time to pull their work together into a rich and informative final product.

SUBMISSION REQUIREMENT 3:

A detailed course **schedule** for whatever constitutes a full academic year in your institution.

NOTE:

Again, as with Submission Requirement 2, I am submitting a course schedule for two separate studios – one for each semester of the Fellowship year.

Department of Architecture
Massachusetts College of Art + Design

Course Schedule

Fall 2013

Elective Undergraduate Design Studio
Open to All Architecture Majors [No Prerequisite]
Open to Non-Majors, as Space Allows

Number of Students: 12 max.
Class Schedule: M 6:30-9:30
Th 6:30-8:30

Urban Visionaries: Sustainable City / Inclusive City

This experimental studio is scheduled in a traditional manner, with several shorter initial projects building towards, and supporting, a longer final design project. However, in actuality the final design project will begin on the first day of studio; the shorter initial projects will be integrated into the work as they are completed, in real time. Reviews of the ongoing work will be scheduled at regular intervals and at project milestones, including a Mid-Semester Review and, of course, a Final Review. As mentioned in the Course Syllabus, the final work product will be an individual studio book, to be completed during the last week of the semester.

In keeping with the historical methods of the urban visionaries, the design work of the studio will strive to be as provocative as possible, with a strong emphasis on the depiction of qualities of urban life as experienced by its actors and participants. Students will be asked to create both “vignettes” of “visions” – the former being evocative, image-based collages presented in a strict visual format, and the latter being architectural or other works that are more typical of proposals for the built environment: architectural drawings, models, master plans, etc. The rhythm and schedule of the studio below reflects this dualistic mode of working.

OVERVIEW OF ASSIGNMENTS

Assignment 0: Utopian Narratives

This initial assignment asks students to begin with an articulation of their own personal vision of sustainable cities, by writing five short narratives of imagined events in one or more invented, Utopian urban landscapes. If students wish, they may loosely base their narratives on selected chapters from Italo Calvino's *Invisible Cities*. Students will read their narratives out loud to their classmates during the second class meeting.

Assignment 1.1: Vignettes – The Five Square Method

In this initial design assignment, students will produce five carefully-executed collages, or *vignettes*, evoking or otherwise illustrating the urban characteristics and user/environment relationships articulated in their initial narratives.

During this first round of design thinking, students will also have the opportunity to do a “city walk” with user-experts, learning from them about their particular experience(s) of the urban environment, and incorporating what they learn into their design work.

Assignment 1.2: Visions – “The Five Square Method”

Working on this assignment in a manner that may be more familiar to the student of architecture, the students are asked to take the imagery from their initial vignettes and produce a series of *visions* – architectural works such as measured drawings, physical models, or master plans – which more fully and specifically articulate the qualities and relationships proposed in their initial vignettes.

The same user-experts who participated in the “city walk” will attend the review of the Visions assignment, to give the students feedback on how well they were able to incorporate their shared experience into their design proposals.

Assignment 2: Vignettes & Visions – “The Series Method”

Assignment 2 follows the same pattern of the first assignment, beginning with vignettes and moving on to more extensive visions. The vignette portion of the assignment, however, takes on a different format as students are asked to think of the collection of images they are producing as more of a cohesive whole.

The completion of these two assignments also marks the mid-point of the semester, and also the mid-point of the design process.

Assignment 3: Vignettes & Visions – “The Storyboard Method”

In this assignment, students are able to bring their design work more closely back into line with the idea of the initial narratives with which they began the semester. At this point, individual student work should have taken on its own momentum and direction, making it more viable to approach the work in a narrative format.

Assignment 4: Final Project – Boston Utopia

The final assignment will encourage students to address local and regional issues that are relevant to Boston, but will allow each student to settle on an individual design proposal that brings their idealist intentions to bear in a “real” urban setting by proposing their Utopian visions for one or more sites within the City.

Assignment 5: Studio Book

After the final studio review, students will have one additional week to gather the work of the entire semester and produce a studio book of their own design and making. This final, synthetic act will give students the oft-neglected opportunity to consider the feedback from their final review and to offer a final, critical look at their own design process.

URBAN VISIONARIES: SUSTAINABLE CITY / INCLUSIVE CITY

STUDIO CALENDAR

	WEEK	DAY	AGENDA
UTOPIAN NARRATIVES	01	Mon 9/2	NO CLASS Labor Day – MassArt closed
		Thurs 9/5	Introductions and Course Overview Urban Visionaries: Utopia and Dystopia <i>Assignment 0: Utopian Narratives Due Mon 9/9</i> Reading 0: Calvino, Italo, excerpts from “Invisible Cities”
	02	Mon 9/9	Review 0: Utopian Narratives Lecture 1: Sustainable City / Inclusive City <i>Assignment 1.1: Vignettes – The Five Square Method Due Thurs 9/19</i> Reading 1.1: Eisenstein, Sergei, excerpts from “A Theory of Film”
THE FIVE SQUARE METHOD		Thurs 9/12	Discussion: Eisenstein Reading Desk Crits
	03	Mon 9/16	Desk Crits
		Thurs 9/19	Review 1.1: Vignettes – The Five Square Method <i>Assignment 1.2: Visions – The Five Square Method Due Mon 9/30</i>
		Sat 9/21	Site Visit: “City Walk” with User-Experts (make-up for missing class on Halloween night)
	04	Mon 9/23	Discussion: Observations from “City Walk” Desk Crits
		Thurs 9/26	Desk Crits
05	Mon 9/30	Review 1.2: Visions – The Five Square Method (with User-Experts) <i>Assignment 2.1: Vignettes: The Series Method Due Thurs 10/17</i> Reading 2.1: Turner, Elizabeth Hutton, Introduction to “Jacob Lawrence: The Migration Series”	
THE SERIES METHOD		Thurs 10/3	NO CLASS Faculty/Staff Day
	06	Mon 10/7	Discussion: Turner Reading Desk Crits
		Thurs 10/10	Desk Crits
	07	Mon 10/14	NO CLASS Columbus Day – MassArt closed
		Thurs 10/17	Review 2.1: Vignettes – The Series Method <i>Assignment 2.2: Visions – The Series Method Due Thurs 10/24</i> Reading 2.2: Sorkin, Michael, “Eutopia Now!”

THE SERIES METHOD	08	Mon 10/21	Discussion:	Sorkin Reading Desk Crits
		Thurs 10/24		Desk Crits
09	Mon 10/28	Review 2.2: <i>Assignment 3.1:</i>	Visions – The Series Method (with User-Experts) <i>Vignettes – The Storyboard Method</i>	<i>Due Thurs 11/7</i>
	Thurs 10/31	NO CLASS	Halloween	
10	Mon 11/4		Desk Crits	
	Thurs 11/7	Review 3.1: <i>Assignment 3.2:</i>	Vignettes – The Storyboard Method <i>Visions – The Storyboard Method</i>	<i>Due Mon 11/25</i>
11	Mon 11/11	NO CLASS	Veterans’ Day – MassArt closed	
	Thurs 11/14		Desk Crits	
12	Mon 11/18	Lecture:	The Infrastructure of Sustainability Desk Crits	
	Thurs 11/21		Desk Crits	
13	Mon 11/25	Review 3.2: <i>Assignment 4:</i>	Visions – The Storyboard Method <i>Final Project – Boston Utopia</i>	<i>Due Mon 12/16</i>
	Thurs 11/28	NO CLASS	Thanksgiving – MassArt closed	
14	Mon 12/2	Lecture:	Boston, Reconsidered Desk Crits	
	Thurs 12/5		Desk Crits	
15	Mon 12/9	Pin-Up:	Final Project, in process	
	Thurs 12/12		Desk Crits	
16	Mon 12/16	Review 4: <i>Assignment 5:</i>	Final Project (with User-Experts) <i>Studio Books</i>	FINAL REVIEW <i>Due Mon 12/23</i>
	Thurs 12/19		Desk Crits (optional)	
STUDIO BOOKS	17	Mon 12/23		STUDIO BOOKS DUE

Department of Architecture
Massachusetts College of Art + Design

Course Schedule

Spring 2014

Required Undergraduate Design Studio
Open to Juniors Only [Prerequisite: Architectural Design II]

Number of Students: 12 max.
Class Schedule: T/Th 2:30-5:30

The 100 Acres: Housing for All

This studio is scheduled in a traditional manner, with a series of shorter research, analysis, and design assignments building towards, and supporting, a longer final design project. Each assignment will culminate in a brief final review, and the final design project will consist of a Mid-Review and a Final Review. As mentioned in the Course Syllabus, the final work product will be an individual studio book, to be completed during the last week of the semester.

OVERVIEW OF ASSIGNMENTS

Assignment 0: The Space(s) of Living

This “warm-up” assignment will introduce students to some of the fundamental issues involved in the design of residential space, through an analysis of their own place of residence.

Assignment 1: Typology and Precedents

This research and analysis assignment will introduce students to principles of unit design and aggregation, with a focus on vernacular/traditional types as well as historic and modern innovations.

Assignment 2: Site Analysis

This analysis assignment will allow students to uncover the spatial and environmental possibilities of their particular site. By working with *user-experts*, students will also be introduced to the potential impact(s) of disabling environments on their occupants.

Assignment 3: Sustainability

This research assignment will solidify students’ understanding of their “aspirational” goals for multi-family housing by asking them to examine and consider principles of environmental sustainability and Universal Design.

Assignment 4: Regulatory Environment

This short research assignment will solidify students’ understanding of the regulatory environment in which the practice of architecture must operate, focusing specifically on codes and regulations which

govern the design of multifamily housing: local zoning ordinances, state building codes, and federal and state accessibility regulations.

Assignment 5: Design Project

This final assignment, which will encompass the entire second half of the semester, will allow students the opportunity to gather all the lessons of the preceding assignments and synthesize this knowledge into the design of a single urban design project. This lengthy assignment is sub-divided into largely traditional steps in the architectural design process:

- 5.1: Massing and Program
- 5.2: Site and Floor Plans
- 5.3: Unit Layouts
- 5.4: Tectonics, Structure, and Materials
- 5.5: User Narratives
- 5.6: Final Design

Assignment 6: Studio Book

After the final studio review, students will have one additional week to gather the work of the entire semester and produce a studio book of their own design and making. This final, synthetic act will give students the oft-neglected opportunity to consider the feedback from their final review and to offer a final, critical look at their own design process.

THE 100 ACRES: HOUSING FOR ALL STUDIO CALENDAR

	WEEK	DAY	AGENDA
THE SPACE(S) OF LIVING	01	Tues 1/21	NO CLASS Opening Day Meeting for Faculty and Staff
		Thurs 1/23	Lecture: <i>Assignment 0:</i> <i>The Space(s) of Living</i> <i>Due Tues 1/28</i>
	02	Tues 1/28	Review 0: <i>Assignment 1:</i> <i>Typology and Precedents</i> <i>Due Tues 2/11</i> Reading 1.1: Pyatok, Michael, "Multifamily Housing Design: Entering the 21 st Century" Reading 1.2: Center for Housing Policy, "Housing an Aging Generation: Are We Prepared?"
Thurs 1/30		Discussion: Pyatok, Center for Housing Policy Readings Lecture: Introduction to Typology and Precedents	
TYPOLOGY AND PRECEDENTS	03	Tues 2/4	Desk Crits
		Thurs 2/6	Desk Crits
	04	Tues 2/11	Review 1: Reading 2.1: Corner, James, "The Agency of Mapping: Speculation, Critique, and Invention"
		Thurs 2/13	Discussion: Corner Reading Lecture: Introduction to Site Analysis <i>Assignment 2:</i> <i>Site Analysis</i> <i>Due Tues 2/25</i>
SITE ANALYSIS	05	Tues 2/18	Site Visit: 100 Acres Site, with User-Experts Reading 2.2: Lynch, Kevin, excerpts from "The Image of the City"
		Thurs 2/20	Desk Crits
	06	Tues 2/25	Review 2: <i>Assignment 3:</i> <i>Sustainability</i> <i>Due Thurs 3/4</i> Reading 3.1: Reed, William, excerpts from "The Integrative Design Guide to Green Building" Reading 3.2: Preiser, Wolfgang & Smith, Korydon H., excerpts from "The Universal Design Handbook"
SUSTAINABILITY	07	Thurs 2/27	NO CLASS Faculty/Staff Day
		Tues 3/4	Discussion: Reed, Preiser & Smith Readings Lecture: Environmental Sustainability and Universal Design
		Thurs 3/6	Review 3: <i>Assignment 4:</i> <i>The Regulatory Environment</i> <i>Due Tues 3/18</i> Sustainability

REGULATORY ENVIRONMENT	08	wk of 3/10	NO CLASS	Spring Break
	09	Tues 3/18	Review 4: Lecture:	The Regulatory Environment Zoning, Building Code, ADA, Fair Housing Act
Thurs 3/20		<i>Assignment 5.1:</i>	<i>Massing & Program</i>	<i>Due Tues 3/25</i>
DESIGN PROJECT	10	Tues 3/25	Pin-up 5.1: <i>Assignment 5.2:</i>	Massing & Program <i>Site & Floor Plans</i>
		Thurs 3/27	Reading 5.2:	Evans, Robin, "Figures, Doors, and Passages"
	11	Tues 4/1		Desk Crits
		Thurs 4/3	Pin-up 5.2: <i>Assignment 5.3:</i> Reading 5.3:	Site & Floor Plans <i>Unit Layouts</i> Dept. of Housing and Urban Development, excerpts from "The Fair Housing Act Design Manual"
	12	Tues 4/8		Desk Crits
		Thurs 4/10	Site Visit:	Senior Housing and Micro-Units, with User-Experts
	13	Tues 4/15		Desk Crits
		Thurs 4/17	Pin-up 5.3: <i>Assignment 5.4:</i> Reading 5.4:	Unit Layouts (with User-Experts) <i>Tectonics, Structure, and Materials</i> Ford, Edward, excerpts from "The Details of Modern Architecture"
	14	Tues 4/22		Desk Crits
		Thurs 4/24		Desk Crits
	15	Tues 4/29	Pin-up 5.4: <i>Assignment 5.5:</i>	Tectonics, Structure, and Materials <i>User Narratives</i>
		Thurs 5/1		<i>Due Tues 5/6</i> Desk Crits
	16	Tues 5/6	Pin-up 5.5: <i>Assignment 5.6:</i>	User Narratives (with User-Experts) <i>Final Requirements</i>
		Thurs 5/8		<i>Due Thurs 5/15</i> Desk Crits
17	Tues 5/13		Desk Crits	
	Thurs 5/15	Review 5: <i>Assignment 6:</i>	Complete Design Project <i>Studio Books</i>	
STUDIO BOOKS	18	Tues 5/20		Desk Crits (optional)
		Thurs 5/22		STUDIO BOOKS DUE

SUBMISSION REQUIREMENT 4:

Acknowledgement in writing by your school's administrator that the proposal is acceptable to the school for full, typical **course credit** for the students.



March 29, 2013

To the Berkeley Prize Committee

Recommendation for Josh Safdie

Dear Selection Committee Members,

As Josh Safdie's colleague and current Department Chair, I am pleased to write this letter in support of his application for this prestigious prize. Based upon his character, professionalism, teaching style, and an unwavering commitment to his students, I believe that he is a most deserving candidate. Josh represents the best of our faculty who must balance the difficult combination of pursuing the rigors of both their own research and practice, along with his academic work, both of which he completes with excellence.

I would like to point out that one of the unique resources that Josh provides to our students is his understanding of universal design, which is based upon his knowledge and architectural practice at IHCD. This has translated into a measurable and significant step in our students learning- a direct result of his efforts.

Josh is teaching two separate courses: a core design studio taken by undergraduates in the spring term of their Junior year, and a studio elective open to a wider range of students. The Junior design studio, 100 Acres Housing for All, focuses on the social function of housing as a core objective of architectural design. The elective studio is about making cities more sustainable and is entitled "Urban Visionaries: Sustainable City/Inclusive City". Josh has worked with our design faculty to intensify, craft, and develop these courses in a collaborative effort, and the result provides our architecture students with a clear foundation in understanding one of the important building typologies present in the city.

Josh has very quickly become an integral part of our community and it is clear that he will play an important part in building the discipline's future in the years ahead. I give him my highest recommendation for the Berkeley Prize and I hope that you act favorably on his application.

Sincerely,

Paul Hajian/ Professor and Chair

Department of Architecture

IDP Education Coordinator

phajian@massart.edu