

Course Number: **ARC 6241**
Course Title: **Advanced Graduate Architectural Design One**
Term: Fall 2016
Credits: 6

Instructors:	Lisa Huang, AIA Assistant Professor Email: lisahuang@ufl.edu Tele: 352.294.1461 Office: ARCH 235	Bradley Walters, AIA Associate Professor Email: bradley.walters@ufl.edu Tele: 352.294.1462 Office: ARCH 236
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Office Hours: Refer to charts posted on or adjacent to the doors of the faculty offices listed above.

Meeting Times: Monday / Wednesday / Friday 1:55 pm to 4:55 pm
Meeting Locations: University of Florida Gainesville Campus, Architecture Building, Rooms ARCH 415 + ARCH 417
Section Numbers: 0418 (Walters; Room: ARCH 415)
0419 (Huang; Room: ARCH 417)

SYLLABUS

01. Course Description

An investigation of architecture based on the potentials inherent in materiality and the tectonics of construction. This course introduces "integrative" design by investigating and highlighting a series of infrastructural building issues as design motivators for each project.

02. Purpose of Course and Role within the Sequence

Building on preparatory undergraduate or graduate work, Advanced Graduate Architectural Design 1 introduces students to the challenges and rigors of developing a philosophical position and research-based design process as the foundation for a career in architectural design and practice. Emphasis concentrates on cultivating self-directed speculation, analytical thinking, and synthetic design exploration within the framework of an organized studio program. The framed program anticipates incorporating multiple trajectories offered by companion courses both within and beyond the School of Architecture and students are encouraged to draw from this knowledge. Students are expected to develop their ideas philosophically, conceptually, and architecturally to provide a strong foundation in critical thinking and architectural design. Students are encouraged to use this course to germinate scholarship and personal perspectives that will be expanded in future studios and the Masters Research Project.

Introductory exercises will serve as catalysts to provoke a sequence of investigations and establish issues to be addressed throughout the term. Research and analysis, framed and reframed through design synthesis, will provide an intellectual foundation from which the studio will develop architectural responses to program, place, and time.

The primary studio project will investigate spatial and material relationships between insides and outsides, negotiating the complexities of a rich program and site at the building scale. While centered on materiality and the tectonics of construction, we will also seek opportunities to engage history, socio-cultural relationships, phenomenology, and ecology in our work. You will be charged with developing philosophical approaches that can be transformed into and through architecture. Intermediate deadlines will be assigned but it is important for students to be self-motivated and develop personal goals and targets to bring their ideas to resolution to meet project deadlines.

Project briefs will be provided outlining in more detail project objectives and schedules.

03. Pedagogic Objectives

- Develop a rigorous and iterative design process grounded in material and spatial studies that transcend multiple scales;
- Examine the implications of material and spatial studies in the context of contrasting climates, cultures and landscapes;
- Work from the detail or fragment towards larger spatial assemblages;
- Intersect architectural disciplinary modalities and thinking with broader cultural developments especially as they affect contemporary public buildings and civic space;
- Engage complexity through specificity;
- Nurture independent and critically-aware graduate students.

04. Pedagogic Methods

- Make the familiar unfamiliar. Find the extraordinary within the ordinary and challenge 'known' contexts as places of renewed speculation and inspiration.
- Engage the particularities of materials and assemblies as a basis of architectural form and space.
- Work with materials at full-scale through a sequence of iterative design exercises to develop familiarity with matter, weight, joints, and intersections.
- Place emphasis on self-assessment and self-criticism to establish intellectual positions, frames of reference, and architecturally-appropriate responses to the cultural and contextual issues introduced in the studio.

05. Objectives + Goals

By the end of this course, students will be able to:

- Work with a wide range of materials both in isolation and in conjunction with one another, recognizing the spatial/formal potentials embedded in materiality and tectonic assemblies.
- Construct motivating stories out of material studies. Ground these in research, reflection, and iterative design work.
- Shape program and built form to embody, communicate, and/or express design intent. Respond to the motivating ideas and issues of the project program and its context.
- Investigate the effects of a particular climate (light, heat, humidity, etc.) on the experience of architecture, and how tectonics can engage these climatic characteristics.
- Translate material studies into ideas and ideas into buildings that have more sophisticated architectural definition. Deploy architectural components both pragmatically and poetically.
- Demonstrate visual and verbal communications skills necessary to communicate design intent.

06. NAAB Student Performance Criteria Addressed

- A.2 Design Thinking Skills: *Ability* to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.
- A.3 Investigative Skills: *Ability* to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment.
- A.4 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.
- B.7 Building Envelope Systems and Assemblies: *Understanding* of the basic principles involved in the appropriate selection and application of building envelope systems relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.
- B.8 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.

07. Project Sequence

PROJECT 1: CONSTRUCTIONS (1:1 Material Investigations) – 5 weeks

- Week 01 Large-format 1:1 drawing investigations of light, materiality, experience (section/elevation)
Weeks 02-03 Material studies + experiments in making at 1:1; video studies of time/movement
Weeks 04-05 Assemblies at 1:1 + reviews

PROJECT 2: SPATIAL INTERSECTIONS (Structure/Assembly/System/Spatial Joints/Representational Scales) – 4 weeks

- Week 06 Studio travel + meetings with manufacturers; critical/reflective writing
Weeks 07-09 Spatial intersection at 1 1/2" = 1'-0" + further material studies + reviews

PROJECT 3: BETWEEN GROUND + SKY (Climate/Place/Environmental Considerations) – 7 weeks

- Weeks 10-11 Climate + precedent research
Weeks 12-13 Project proposals + interim reviews
Weeks 14-15 Project development
Week 16 Final project reviews + documentation

08. Required Texts

This class does not have any required textbooks. From time to time, books, magazines, articles, and material samples will be provided by the faculty for in-studio use. In addition, you are encouraged to bring relevant reference materials to the studio for your own use and for the use of your colleagues. A studio librarian will establish protocols for tracking of shared materials.

COURSE POLICIES

09. The Studio System

Students arriving directly from undergraduate programs or returning from practice to complete their professional degree should be familiar with studio culture. It is critical that students and faculty contribute to a positive, rigorous and focused environment that is both challenging and rewarding. At the graduate level, students must be self-motivated and contribute to studio inquiry, discourse and production. Faculty will set the agenda, provide a framework of reference materials, and will provide feedback, criticism and guidance to students. Students will proactively engage the issues set forward, advance the inquiry and work collaboratively and individually to develop a body of work derived from the studio agenda.

We ask that you understand that the studio is a public space and conduct yourselves in an appropriate manner. Respect the fact that many people work in the space simultaneously and the work atmosphere must accommodate a range of tastes of music, language, public conduct and so forth. Be both courteous toward and tolerant of your colleagues. Remember, the studio is an academic workplace; it is not an extension of your private house or apartment.

During studio hours and during critiques, mobile devices should be turned off or placed in a silent mode. When working in the studio outside of class, please respect the wishes of your fellow classmates by limiting loud, boisterous, and or long mobile phone conversations as these may be distracting to others. If requested, please take your conversation out of the studio.

10. Critique

From time-to-time at the end of a project or at a critical moment of the work, critiques are scheduled. These are public presentations of the work and provide a forum for its discussion. Usually one or more external critics are invited to provide a fresh viewpoint and to stimulate discussion. These sessions are usually more formal than class sessions, and should be taken quite seriously. Critics come in on their own time and expend a serious level of energy on trying to understand your endeavors and give you good feedback. You should think of your presentation not as a moment of judgment, but as an opportunity to get input on implications and possible directions for development. The critiques of your fellow students will also be essential to your education as a designer. You are required to both attend and actively participate in the discussions.

11. Attendance Policy

Our policy on attendance is extremely strict: All students are expected to attend every scheduled studio meeting. Any absence must be explained. Call the office and have a note left for your professor or contact your professor via email. It is your responsibility to get any assignments from your fellow students. Note that THREE unexcused absences will result in a full letter grade deduction, and FOUR or more unexcused absences will result in a failing grade and/or an automatic drop from the course. Arriving late (within 30 minutes of the start of class) will be counted as a half of an absence; arriving more than 30 minutes late will be counted as an absence.

It is never permissible to miss a critique, nor is it permissible to be late or to leave early. It will be considered a direct insult to your fellow classmates and the invited critics. If you arrive late to a review, you will not be allowed to present your work and will receive an automatic reduction of one letter grade on the project or assignment. You may or may not be allowed to present your work at a later date.

If something is seriously wrong and may affect your attendance, please talk to us about it. Arrangements can be made to cope with serious illness, family issues, or personal crises.

12. Make-up Policy

It is not possible to make up a missed studio session. Although a long conversation with a fellow student will help you begin to figure out what to do to prepare for the next session, it can never make up the learning that happens during interactive group discussions. A session with your professor may or may not be possible and cannot duplicate the collective conversation.

13. Fieldtrips

This studio will include some field trips and site visits to examine context and/or to participate in meetings with project stakeholders. Air and automobile travel is to be arranged by students, and should maximize carpool/car share opportunities.

14. Course Technology

The UF Canvas e-learning portal will be used for sharing of certain common references available in electronic format. It will be accessible at <http://elearning.ufl.edu/>. Notify your faculty if you do not have access to the course through this online portal.

15. Safety

This course will involve hands-on work with materials, many at full-scale. Some materials can pose environmental or health hazards, depending on the ways in which they are used or manipulated. There are also hazards associated with the use of mechanical, electronic, and/or hand tools.

To reduce the risk of injury to yourself or others, the following safety precautions should be observed at all times:

- a. Do not rush. Carefully plan your work and allow sufficient time to complete each activity. Careful planning and execution will avoid many unsafe situations.
- b. Study and understand material characteristics prior to working with the material. Pay particular attention to possible hazards that may result from heat, chemical reactions, and/or the use of various solvents and/or adhesives. Review Material Safety Data Sheets (MSDS) as required. Avoid any activities that will create hazardous materials in the studio, including air-borne chemicals and/or particulates.
- c. Before beginning work, identify possible hazards to others and discuss these with fellow students and/or faculty to find solutions that avoid conflict and eliminate hazards. Such hazards may include noise, odor, dirt/dust, particulate matter, etc. Where necessary, use "CAUTION" tape to demarcate areas that are hazardous and should not be entered by others.
- d. It is everyone's responsibility to keep the studio clean, organized, and free of tripping hazards. In order to maintain a clean and safe work environment, you are to keep your work area neat and tidy during, and especially after, working. All circulation areas shall be free of material or debris to prevent any accidental falls. Any excess materials shall either be disposed of in the proper location or stored in a designated location for later use. If you feel uncomfortable with the working conditions, please alert the faculty. Work will then be halted and all members of the studio will work to pick up the site.
- e. To prevent any accidental falls, temporary cord management will be an important responsibility of every student. Minimize the excess use of cords, especially if they must cross circulation or work areas used by others.
- f. Exercise extreme caution when handling untempered glass as it may break or shatter and cause significant injury.
- g. Exercise caution if working with large and/or heavy materials, including steel, concrete, wood, glass, etc. Do not work under unsupported and/or unsecured masses at any time.
- h. No flammable or highly combustible materials may be used in the studio at any time. If you are uncertain about whether certain materials can be used, ask your instructors for guidance.
- i. Smoking is not permitted within the studio or adjacent to work areas at any time.
- j. The use or possession of alcohol or illegal drugs are strictly prohibited from the studio and construction work areas. Anyone seen possessing or consuming alcohol and/or drugs on the worksite will be referred to the Dean of Students for disciplinary actions.
- k. Avoid eating and drinking while working in the studio, if engaged in construction activities.
- l. Pets and other animals are not permitted in the studio, with the exception of registered service animals.
- m. No table saws are permitted in the studio at any time.
- n. If your activities may result in noise levels above 85 dBA, you must alert others in the studio prior to beginning these activities and find a time when either a) others are not present, or b) all individuals present (including you) have adequate ear protection devices.
- o. If you have been trained in the use of hand tools (hammer, saw, screwdrivers, ratchets, drill, etc.), you may use these tools in the woodshop and/or fabrication lab under the supervision of the shop staff. Use of tools outside the woodshop or fabrication lab is AT YOUR OWN RISK.

Special notes relating to the use of resins and cast materials:

- a. Resins can be particularly hazardous and flammable. Resins can cause a number of adverse health effects for both users and those in proximity to its use. There are inhalation and skin hazards (ear, nose, throat, skin burns, and irritation), amongst others. Longer term hazards may include hazards to the nervous system, reproductive system, lungs, and cancer, amongst other hazards. Exercise extreme caution if choosing to use these materials.
- b. There are numerous different kinds of resins, each with different hazards, benefits, and costs. The major types are polyester resin, epoxy resin, and polyurethane resin.
 - 1) Polyester resin is very toxic and releases toxic fumes both when casting, curing, and sanding/cutting. Use polyester resin only with a respirator in a highly ventilated area or outside, away from students and others not wearing personal protective equipment.
 - 2) Epoxy resins (i.e. West System) often release fewer odors but are still toxic and hazardous. They are also considerably more expensive.

- 3) Polyurethane resins (i.e. Alumilite) are sometimes less hazardous, quick setting, and available in both clear or opaque/colored formulations. That said, some polyurethane resins contain isocyanate or other hazardous materials, so be certain to check prior to use. Note that because of their rapid curing times, these materials often require use of a pressure pot and air compressor to eliminate air bubbles and create an optimal finish.
- c. Latex is another cast material of interest to some students. Note that in addition to some chemical hazards similar to those of resin listed above, some individuals are also allergic to latex. Use only with caution, protecting yourself and others. Notify others of your interest in using latex prior to its use to check for latex allergies.
- d. Silicone is very useful for making specialized, reusable molds. Use only in highly ventilated area, outside the studio. Once cured, it can be used in the studio.
- e. No resins, latex, or silicone can be cast in the studio. In addition, do not bring partially cured materials into the studio. Allow for any castings to be fully cured prior to bringing them into the studio.
- f. Plaster and concrete are commonly used materials for both scaled architectural applications and, differently formulated, in full-scale building applications. There are certain concerns associated with plaster and concrete, including burns during curing, irritation (skin, eye, nose, throat), and dust inhalation, amongst others. Exercise caution to avoid these and other hazards. With appropriate precautions, these materials may be used in the studio environment.
- g. No liquid or cementitious materials are to be placed in sinks or other plumbing fixtures on campus. Allow these materials to fully harden and then dispose of them with other solid waste materials.
- h. For all cast materials (including those not listed above), read and follow all manufacturer's guidelines, especially those pertaining to safety of both yourself and others.

Personal Protective Equipment (PPE) is recommended to be used when engaging in any construction-related activities. While the extent of PPE will vary based on the particular tasks being performed, the following PPE is recommended at all times:

- a. Safety glasses with side shields (ANSI Z87.1 or equivalent)
- b. Shirt with sleeves at least 3 in. (7.6 cm) long; long-sleeve shirts are required for working with some materials
- c. Long pants (the bottoms of the pant legs shall, at a minimum, touch the top of the boots when standing)
- d. Safety boots (ANSI Z41 PT99 or equivalent) with ankle support

Additional PPE required for certain tasks may include:

- a. Hard hat (ANSI Z89.1 or equivalent, Type I, Class G or better), if working under or adjacent to large-scale constructions
- b. Work gloves, appropriate to the activity (rubber or dielectric gloves for electrical work, neoprene or latex gloves for work with chemicals, etc.)
- c. Face shields and gloves for hot work activities
- d. Respirators for sanding dust-generating activities
- e. Ear protection devices for activities with noise levels above 85 dBA
- f. Personal Fall Arrest System (PFAS) for work on unprotected roofs or at elevated heights
- g. Other PPE, as appropriate and required for particular tasks performed

In all instances, remember that safety is a central and shared concern for everyone. Ask for guidance and/or assistance when needed to avoid unsafe situations.

16. Digital Fabrication Lab and Woodshop Facilities

Orientations are required prior to use of the Woodshop or Digital Fabrication Laboratory, and should be attended within the first 1-2 weeks of the semester.

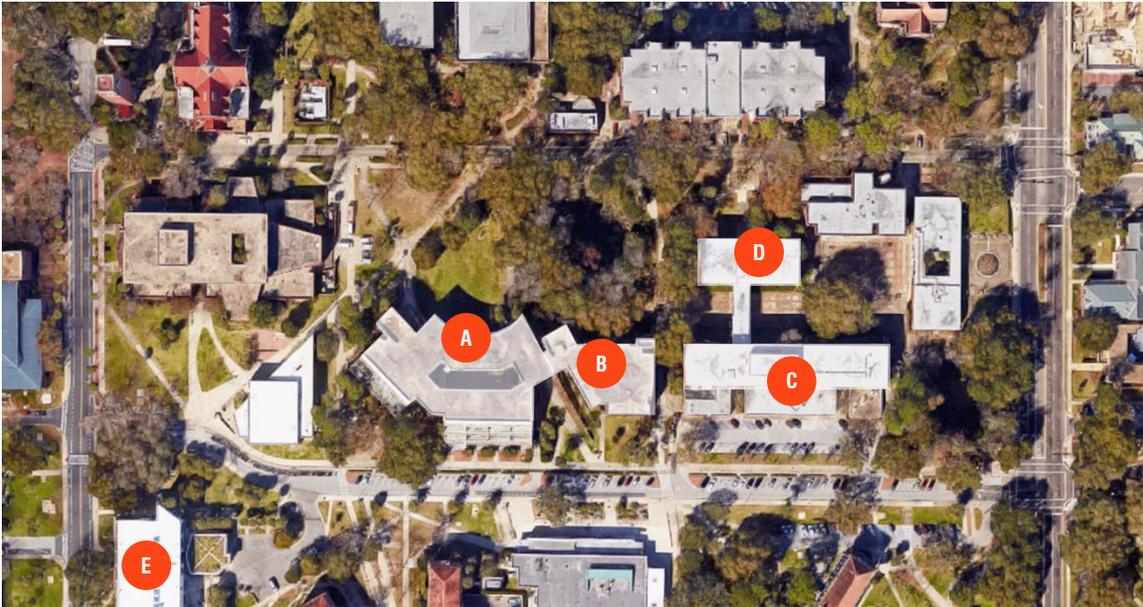
The Digital Fabrication Laboratory, known as the A² Fab Lab, is located on the ground floor of Infinity Hall (978 SW 2nd Avenue, Gainesville, FL 32601). The facility includes three laser cutters, 3D printers, CNC mill, and water jet cutter, with additional tools arriving during the fall semester. Information about the A² Fab Lab, including fees, hours, work processes, etc., is available online at: www.arts.ufl.edu/aafablab. If you have additional questions about the Fab Lab, you can contact Mat Chandler at mpchandler@dcp.ufl.edu.

The Woodshop is located on the ground floor of Fine Arts Building "C" (FAC), adjacent to the Architecture Building. The facility includes a number of woodworking tools, including saws, drill presses, sanders, and hand tools.

17. Spray Painting Policy

Spray painting, or the use of any other sort of aerosol spray, is NOT allowed in the Architecture Building, Rinker Hall and in Fine Arts C, except within the spray booth found in Room 211 of Fine Arts C. Students found in violation of this policy will be referred to the Dean of Students for disciplinary action. Note that "Architecture Building" includes the enclosed spaces of the building, as well as the exterior balconies, atrium, walkways, paved areas, stairways, common areas, roofs, and landscaping adjacent to the building.

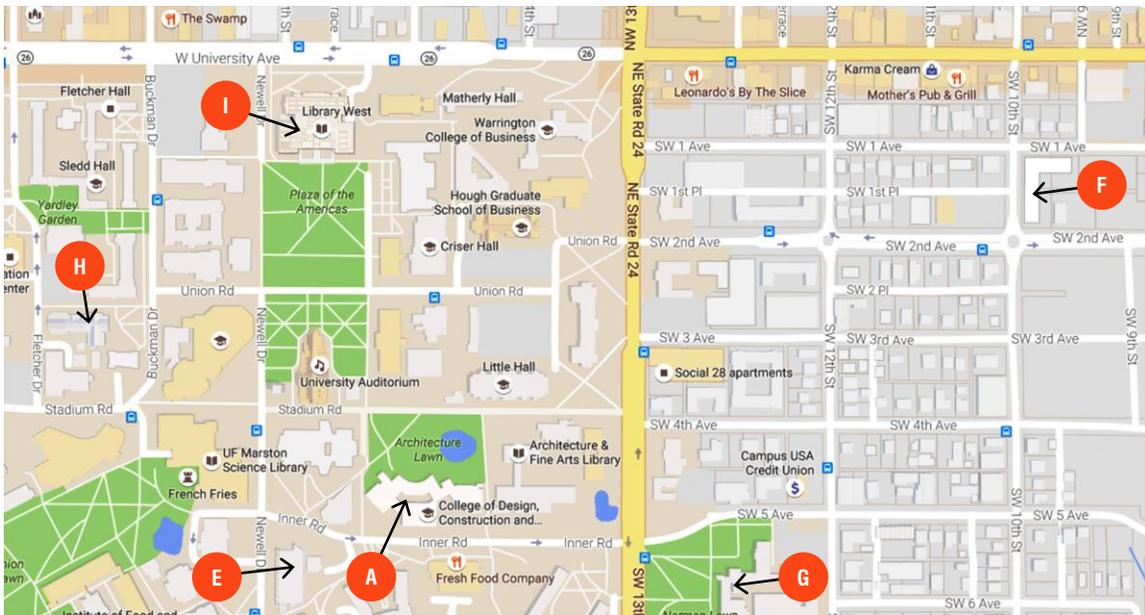
SOA FACILITIES (GAINESVILLE FL)



Source: <http://maps.google.com>, with annotations by Walters + Huang

Key Facility Locations:

- A Architecture Building – Studios + gallery + fabrication spaces (third floor + basement) + computer lab (first floor)
- B Architecture Building – Faculty offices + conference/meeting room
- C Fine Arts “C” – spray booth on second floor (room FAC 211); woodshop on ground level; art shops on ground level
- D Fine Arts “A” – Architecture and Fine Arts Library on second floor
- E Rinker Hall – Classrooms



Source: <http://maps.google.com>, with annotations by Walters + Huang

Additional Gainesville Campus Facilities + Resources:

- A Architecture Building
- E Rinker Hall
- F Digital Fabrication Laboratory – Infinity Hall (978 SW 2nd Avenue, Gainesville, FL 32601) – 10 minute walk
- G Norman Hall – Lectures
- H Pugh Hall – Lectures
- I Library West

GRADING POLICIES

18. Your development as a designer and future architect relies on developing a disciplined way of working that involves a continual testing of ideas through making. Each time you make something you will take on new questions or the same questions at another level of sophistication. There is no single answer for which we are looking. We will give you feedback on the directions you have taken, suggestions for further work, and assess the architectural implications of your projects. It is critical that you learn to *critique yourselves* effectively. What we ask from you is a concerted effort, an innovative take on the problem, constructions that raise architectural issues, and for you to challenge yourself and be constantly willing to continue to develop a scheme.
19. Grades are quite straightforward and will be based on the quality and completeness of work, the clarity and rigor of your ideas and design process, and your contribution to the ongoing public dialogue that is integral to the studio education system and to the practice of architecture. Day-to-day interactions in studio and during presentations are noted and will have a significant impact on your final grade. Midterm grades will be issued and will include comments and a letter grade assessment for progress to that point. We will discuss more specifics in class as needed. If you have questions at any point, make an appointment to meet with your faculty instructors.
20. Note that at the end of the semester, students are expected to remove all of their work materials from the studio, taking larger items to the dumpster if/as needed. The studio should be left clean and empty, with only school furniture and equipment remaining. Do not damage the studio facilities, or leave supplies, equipment, models, fabrications, and/or general trash in the studio after the prescribed clean-out date. Students will be graded down by up to a full letter grade, depending on the extent of the damage/trash left in the studio at the end of the semester.
21. Graduate School Grading Scale + Qualitative Descriptions

	Letter Grade	Numeric Grade	Quality Points	Qualitative Description
PASSING GRADES	A	100-93	4.0	Outstanding work only
	A-	92-90	3.67	Close to outstanding
	B+	89-87	3.33	Very good work
	B	86-83	3.0	Good work
	B-	82-80	2.67	Good work with some problems
	C+	79-77	2.33	Slightly above average work
	C	76-73	2.0	Average work
FAILING GRADES	C-	72-70	1.67	Average work with some problems
	D+	69-67	1.33	Poor work with some effort
	D	66-63	1.0	Poor work
	D-	62-60	0.67	Poor work with some problems
	E	59-0	0.0	Inadequate work

The current UF grading policies can be found at <http://gradcatalog.ufl.edu/content.php?catoid=5&navoid=1054#grades>. Please note that the University of Florida Graduate School requires that a graduate student maintain a 3.0 (B) average to remain in good academic standing. Every possible effort is made to counsel students in academic difficulty to determine the cause and possible solution so that the student can continue and complete their studies in the University. The Graduate School considers grades of C-minus or lower to be failing grades. A failing grade in a studio results in either suspension or expulsion from the architecture program. Students receiving one of these grades should immediately contact their Graduate Program advisor for guidance.

22. An incomplete grade may be assigned at the discretion of the instructor as an interim grade only in cases of extreme extenuating circumstances. Note that the incomplete grade must be resolved prior to enrolling in Advanced Graduate Architectural Design Two. Failure to complete this studio before the beginning of the next semester requires a minimum one-year delay in progress through the program.

UF POLICIES

23. University Policy on Accommodating Students with Disabilities

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

24. University Policy on Academic Misconduct

Academic honesty and integrity are fundamental values of the University community. UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to your faculty instructors.

Please note that you are expected to provide appropriate citations and/or credit for images, text references, and design influences, where appropriate. If you have any questions or concerns, please consult your instructors.

25. Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>. Your thoughtful responses to these questions will help inform both the content and conduct of the course in subsequent semesters.

26. Policy on Retaining Work

Please note that student work may be retained indefinitely for academic purposes. You should be prepared for the instructor to ask that it be exhibited and/or photographed during or after the term. Having your work retained for photography and/or exhibition is evidence of its quality and value to the school. You will always be able to either retrieve your original work or retrieve it temporarily to make copies/photograph it for your own personal purposes.

GETTING HELP

27. For issues with technical difficulties for e-learning, please contact the UF Help Desk:

- Email: Learning-support@ufl.edu
- (352) 392-4357 - select option 2
- Online: <https://lss.at.ufl.edu/help.shtml> or <http://helpdesk.ufl.edu/>

Any requests for make-ups or deadline extensions due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up or deadline extension.

28. Counseling + Emergency Contacts

- Police / Fire / Medical Emergency: 911
- University Police Department (UPD): 352.392.1111
- UF Counseling and Wellness Center (3190 Radio Road): 352.392.1575 or <http://www.counseling.ufl.edu/cwc/>
- Student Nighttime Auxiliary Patrol (SNAP) free transportation: Use free "TapRide" app (IOS or android) to schedule pickup or call 352.392.SNAP (7627). For more info: <http://www.police.ufl.edu/community-services/student-nighttime-auxiliary-patrol-snap/>.

CHANGES AND REVISIONS TO SYLLABUS

29. This syllabus is subject to change. Any changes will be relayed during regular studio meetings.

ARC 6241 Advanced Graduate Architectural Design One

Huang + Walters. Fall 2016. Sections 0418 + 0419. Revised 9 August 2016.

COURSE SCHEDULE + PROJECT MILESTONES

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
WEEK 1	08/22 Classes begin	08/23	08/24	08/25	08/26 P1 INTERIM REVIEWS (1:1)	08/27 SOA Grad Picnic	08/28
WEEK 2	08/29 SOA Lecture Ethiopian Arch	08/30	08/31	09/01	09/02	09/03 U.Massachusetts	09/04
WEEK 3	09/05 Labor Day Holiday	09/06	09/07	09/08	09/09	09/10	09/11
					Travel: Tampa	Travel: Tampa	
					P1 INTERIM REVIEWS	Kentucky	
WEEK 4	09/12 G1 Gallery Exhibit	09/13	09/14	09/15	09/16	09/17	09/18
					Travel: GNV	Travel: GNV	
						North Texas	
WEEK 5	09/19	09/20 AIA Gainesville Annual Meeting	09/21	09/22	09/23 P1 FINAL REVIEWS (1:1)	09/24 at Tennessee	09/25
WEEK 6	09/26 G1 Atrium Exhibit	09/27	09/28	09/29	09/30	10/01	10/02
		Travel	Tours + Meetings	Tours + Meetings	Travel	Optional Travel	Optional Travel
		Hotel Check-in			Hotel Check-out	at Vanderbilt	
WEEK 7	10/03 Rosh Hashana	10/04 Rosh Hashana	10/05	10/06	10/07 P2 INTERIM REVIEWS (1 ½" = 1'-0")	10/08 LSU	10/09
WEEK 8	10/10 SOA Lecture Jiminez Lai	10/11	10/12 Yom Kippur	10/13	10/14 UF Homecoming	10/15 Missouri (Homecoming)	10/16
WEEK 9	10/17 Sukkot	10/18 Sukkot	10/19	10/20	10/21 P1/P2 FINAL REVIEWS	10/22	10/23
WEEK 10	10/24 Shmini Atzeret	10/25 Simchat Torah	10/26	10/27	10/28 DEADLINE FOR SUBMITTING RECEIPTS FOR REIMBURSEMENT	10/29 Georgia (JAX)	10/30
WEEK 11	10/31	11/01	11/02	11/03	11/04 P3 INTERIM REVIEWS	11/05 at Arkansas	11/06
WEEK 12	11/07 DCP Intl Week Exhibit Opening	11/08	11/09	11/10	11/11 Veteran's Day Holiday	11/12 South Carolina	11/13
WEEK 13	11/14 Ethics and Built Environment Exhibit	11/15	11/16	11/17	11/18 P3 INTERIM REVIEWS	11/19 Presbyterian	11/20
WEEK 14	11/21 D1 REVIEWS	11/22 D1 REVIEWS	11/23 Holiday	11/24 Thanksgiving Holiday	11/25 Holiday	11/26 at Florida State	11/27
WEEK 15	11/28	11/29	11/30	12/01	12/02 D3 REVIEWS	12/03	12/04
WEEK 16	12/05 D5 STUDIO FINAL REVIEWS	12/06 D7 REVIEWS	12/07 ADV G1 / G3 FINAL REVIEWS (9:00a – 5:00p)	12/08 Reading Day	12/09 Reading Day	12/10 Final Exams	12/11
		G1 PROJECT DEADLINE 10PM					
EXAMS	12/12	12/13	12/14 DIGITAL FILES DUE (4:30p)	12/15 STUDIO CLEAN-OUT BY 9:00 AM	12/16	12/17 Commencement	12/18