

Course Number: **ARC 6911**  
 Course Title: **CORE Studio 1**  
 Term: Fall 2016  
 Professor: Stephen Bender, Adjunct Assistant Professor, UF Professor in Residence  
 email: sbender@ufl.edu  
 phone: 352.682.4986 (always prefer e-mail)  
 Faculty office: CityLab-Orlando Office  
 Office hours Monday 3:00 PM – 4:00 PM (and by appt.)  
 Credits 6  
 Meeting times: Monday / Wednesday/ Friday 09:00 AM to 12:00 PM  
 Section Number: 28CD  
 Room Number: 107

## SYLLABUS

### Course Description and Role within the Sequence

CORE Studio 1 is the introductory immersive studio that initiates your exploration into fundamental issues of design. During this term, we will address a range of items that form the foundation for what we might call a “design culture.” Often termed a “skills” course, CORE Studio 1 will, indeed, explore basic design skills in terms of drawing, sketching, and model building. Regular sessions will be held separately in ARC 116 introducing digital design techniques and will expand on the issues covered in studio, while also introducing the elements of analysis and critical thinking as it pertains to the architectural discipline. Also, woven into the studio setting will be immersion into the historical evolution of architectural thought and theory as well as the fundamental issues of materials and means of the making of architecture.

### Goals

1. To introduce and develop the skills that will foster the perception, comprehension, and design of meaningful space.
2. To introduce the issues at stake in understanding design decision-making and provide a foundation for future design courses

### Objectives

The course is intended to introduce the student to:

1. Design Issues: introduce fundamental design ideas through studio involvement with a basic formal language based in simple Cartesian spatial concepts and challenge that Cartesian language to communicate architecturally significant ideas.
2. Drawing and Making: recognize and construct quality line drawings using both projection and orthographic methods; construct models that recognize the systemic foundations of form and space.
3. Spatial Acuity: understand, communicate, and manipulate spatial systems as a fundamental component of design

activity; visual/spatial acuity and drawing/modeling character.

4. Abstraction: define and study abstraction as a tool of investigation with all its possibilities for the discipline of Design; clarity and diversity of graphic languages and distill/rarefy as a fundamental activity.
5. Design Activity: develop the expectation that design activity requires diligence and focus; design process and transformation.
6. Tectonic Vocabulary: develop an intellectually grounded tectonic vocabulary of materials and construction by understanding architecture as simultaneously a mental construct and a physical reality

### Topical Outline

The course covers the basics of the following communication skills necessary to conduct the design process and how to use them in the process of decision-making:

1. freehand drawing
2. mechanical drawing  
 basic drawing conventions:  
     axonometric  
     orthographic: plan, section, elevation  
     perspective  
 specific principles  
     depth and space in drawing: overlapping and layering  
     value application: build-up-of-line and shade/shadow  
     diagramming and figure/ground
3. modeling  
 design Skills  
     awareness and perception  
     visual judgment  
     organizational ideas  
     formal relationships  
     hierarchy in two and three dimensions  
     concepts of order  
     figure/ground spatial interaction
4. analysis: as a means towards the appreciation of the precedent:  
     *formal and spatial structure*  
     *tectonic systems*  
     *organizing strategies*

*physical and spatial measurement/scale*

5. diagramming: as a means of understanding and speculating  
*layering and systemic exploration of precedent*  
*underlying geometries, organizations and formal*  
*orders within precedent*  
*spatial and tectonic relationships within precedent*  
*generative systems of organization*  
*generative conceptual thinking*

Specific model and drawing assignments will be given out each day and are always due at the beginning of the next class unless stated otherwise. Please be prepared to talk about your work each day.

### **Welcome to the CORE Studio 1**

We would like to take this opportunity to lay out some of the ground rules for Immersive CORE I. Many of these rules are bound up with the structure of the course that will probably be new to some of you. We like to think of them as not merely disciplinary formalities but the rather the behavioral basis for your entry into a new kind of endeavor. Since most of them proceed directly from the exigencies of a studio set-up we will begin by talking briefly about the Studio System of Education.

### **The Studio System**

This structure is substantially different than a lecture format, more closely approximating a lab class. The basic assumption of the studio format is that the student learns as much from fellow students as from professors. Your design studio will always be a group of between 10 and 25 students. Studio time will involve your active participation in discussion and exercises. The process is an active and communal one, involving redundant sequences of doing, looking, articulating, clarifying and doing again. All effort and critique are public - therefore it is essential that you learn to trust and respect one another. Success in the early years of design seems directly correlated to whether or not the student is working in school or at least in groups with his or her peers. Since many students are working in the same room it is essential that you work quietly and unobtrusively, that you respect your fellow student's work, and that you clean up after you are finished.

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 (including phones, tablets and music players) 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.

### **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.

### **Concurrent Coursework**

For graduate students, Studio Eight is typically completed in tandem with three other required courses:

- ARC6611 Materials & Methods of Construction 2
- Environmental Technology or elective
- ARC6911 Introduction to Digital Architecture

### **Studio Projects and Course Schedule**

Specific model and drawing assignments will be given out each day and are always due at the beginning of the next class unless stated otherwise. Please be prepared to talk about your work each day. The following is a summary of Projects for the semester. A more detailed Project Schedule will be provided as a separate document.

Project 1 Cubic Construct

Project 2 Matrix/Field

Project 3 Object Analysis

Project 4 Light/Space Analysis

### **Spray Painting Policy**

Spray painting, or the use of any other sort of aerosol spray, is not allowed in the Building. Students found in violation of this policy will be referred to the Dean of Students for disciplinary action. Note that "Building" includes the enclosed spaces of the building.

### **Safety**

Orientations are required prior to use the studio Laser Cutter. The UF Digital Fabrication Laboratory and the Woodshop in Gainesville are available for your use. Orientation is required for these also. Arrangements must be made for orientations. Please use every precaution in the studio. Use of power tools in the studio is prohibited.

### **Field Trips**

In the event of a formal class trip, you MUST fill, sign and return a "UNIVERSITY OF FLORIDA DEPARTMENT OF ARCHITECTURE WAIVER OF LIABILITY AND HOLD HARMLESS AGREEMENT".

## Attendance

All students are expected to attend every scheduled studio meeting. It is not possible to make up a missed studio session. Notes will be useless, and 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. A session with your professor may or may not be possible and cannot duplicate the collective conversation. As a result our policy on attendance is extremely strict:

**ANY absence must be registered.** Your instructor will let you know how to leave a message for him/her if you have to miss class. It is your responsibility to get the assignments from your fellow students. Two un-excused absences may adversely affect your grade. Three un-excused absences may be grounds for failing the course. Chronic lateness will also affect your grade. It is never permissible to miss a critique, nor is it permissible to be late or to leave early during a review.

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

## Performance + Grading

There are no tests in Design. There are also no right or wrong answers per se. You will not be taking in information over the course of the term and regurgitating it in another form. You will begin as you will go on - by making things over and over and over. Each time you will take on new questions or the same questions at another level of sophistication. Therefore, 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.

Our goals for you are:

1. to have at your fingertips a thousand fruitful ways to approach any problem and
2. to 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, most importantly, for you to challenge yourself and be constantly willing to continue to develop a scheme. Grades will be assigned as much on dedication and improvement as on talent - if you enter the course gifted and sit on your skill all term, you will not get an A.

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.

Your efforts and evaluation on the cumulative body of work will account for 90% of your final grade. The remaining 10% will be based on in-class participation, attendance, effort and progress, and attitude. The two major projects will be relatively equivalent in terms of grade importance, with the last project carrying slightly more weight. While it may seem that the majority of your efforts will be reflected within the final product of each project, *do keep in mind that the 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 see me.

## Grading Scale:

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
Numeric Grade	93-100	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
Quality Points	4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	0.67	0.0

To clarify the system of grading for studio classes:

A Outstanding work only

A- Close to outstanding

B+ Very Good Work

B Good Work

B- Good work with some problems

C+ Slightly Above Average Work

C Average Work

C- Average Work with some problems

D+ Poor Work with some effort

D Poor Work

E Inadequate Work

The current UF grading policies for assigning grade points can be found at

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>. 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 next design sequence course.

## Academic Honesty

Students in the School of Architecture are expected to adhere to all University of Florida academic honesty policies. Failure to do so will result in lowered grades and/or referral to the University Honor Court. The University of Florida maintains a

student honor code regarding cheating and use of copyrighted materials produced by others. It can be found at <http://www.dso.ufl.edu/judicial/honorcode.php>. Since the University's policies are necessarily generalized, the School of Architecture further clarifies academic honesty

within the specific setting of design education. The following acts are considered to be academic dishonesty:

### 1. Plagiarism/misrepresentation

There shall be no question of what your work is and what someone else's is. This applies to all aspects of student performance, including but not limited to

- CAD drawings and construction details
- design guidelines (written and graphic)
- design, planning, and management projects or portions of projects
- class reports and papers (again, both written and graphic information)
- any assignment where sole authorship is indicated, such as take-home tests, individual projects, etc.

Examples of inappropriate activities include:

- copying graphics for a report without crediting the original source
- representing someone else's work as your own (using existing CAD construction details, tracing drawings, etc.)
- allowing someone else to represent your work as his own

Given the collaborative nature of design studios, interaction between students is *desirable*, but the intention and degree of assistance must be *appropriate*. For example, it is appropriate to discuss the assignment/method/software program/course materials—but it is not appropriate to solve or resolve a large portion of the project together.

The importance of precedent and learning from past works is a necessary part of most design processes. Again, it is the intent and degree of “borrowing” ideas that is at question.

Anything not original must be paraphrased and cited, or quoted; using accepted style formats such as APA, MLA, Chicago Manual of Style, etc. This includes information obtained from the Internet, public documents, graphics, and personal interviews as well as more traditional written sources. Proper crediting of all information that is not common knowledge is necessary for academic honesty as well as for professionalism. (For example, analysis drawings and/or text should cite the sources from which data was obtained so that if questions arise later, they can be quickly and accurately answered.)

### 2. Multiple submissions of the same or similar work without prior approval

If the instructors understand that you are doing a paper associated with your thesis or senior project topic, then

doing similar work for two different classes is acceptable—if the instructors agree to it. If a single paper is submitted for one class, then later is submitted for another, and the instructors expect original work, then the multiple submission is inappropriate.

### 3. Falsifying information

Examples include:

- misrepresenting reasons why work cannot be done as requested
- changing or leaving out data, such as manipulating statistics for a research project, or ignoring/hiding inconvenient but vital site information. (However, for educational purposes only, certain aspects of the “real world” may be jointly agreed upon as not being pertinent to the academic goals of the course, such as not dealing with specific project parameters or budget, changing the program, etc.)
- altering work after it has been submitted
- hiding, destroying, or otherwise making materials unavailable (hiding reference materials, not sharing materials with other students, etc.)

### Course Evaluations

In the last three to four weeks of the semester, you will receive an electronic notification and hyperlink that will allow you to complete online course evaluations. Your thoughtful responses to these questions will help inform both the content and conduct of the course in subsequent semesters. Note that all responses are confidential and are not connected with individual respondents in any way. Summary evaluation information is not available for review by the faculty until AFTER course grades are issued, and is not connected to individual respondents in any way.

### Policy on Retaining Work

Please note that the University of Florida College of Design, Construction and Planning policies state that students' 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.

**Students with Special Needs.** Students with special physical needs and requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. All attempts to provide an equal learning environment for all will be made.

### Counseling + Emergency Contacts

Police / Fire / Medical Emergency – 911

Consult CityLab-Orlando Student Resources for Emergency contact information

UF Counseling and Wellness Center, 3190 Radio Road, 352.392.1575, <http://www.counseling.ufl.edu/cwc/>

### **Required and Recommended Textbooks**

From time to time, books, magazines, and articles 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 be responsible for keeping these reference materials organized and available to others in the studio. The librarian will establish protocols for tracking of all materials and return faculty-supplied materials at the completion of the exercise or semester.

The UF e-learning portal may be used for sharing of certain common references available in electronic format. It will be accessible at <https://lss.at.ufl.edu/>. Tutorial resources are available to you at this location also. Be sure to make use of “lynda.com” for help with Adobe products, Revit Architecture, Rhino, V-Ray, etc.

This class has no required textbooks. **However, there are required materials. A Materials List is provided with this syllabus**

*Additional References will be provided electronically.*

Studio Blog: <http://f16core1.blogspot.com/>

### **Disclaimer**

This syllabus represents current plans and objectives. As we proceed through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected. Any changes will be relayed during regular studio meetings.