

Course Number: **ARC 6241**  
 Course Title: **Advanced Graduate Architectural Design One**  
 Term: **Fall 2020**  
 Credits: **6**

*Gainesville Campus:*

*CityLab Orlando:*

Class Number:	<b>10821</b>	<b>22432</b>
Instructor:	Bradley Walters, AIA Associate Professor + Grad Program Coordinator Email: <a href="mailto:bradley.walters@ufl.edu">bradley.walters@ufl.edu</a> Office Telephone: (352) 294-1462 Office: ARCH 236	Lisa Huang Adjunct Professor Email: <a href="mailto:lisahuang@ufl.edu">lisahuang@ufl.edu</a> Office Telephone: (407) 610-8325 Office: CityLab Orlando
Meeting Times:	Mon / Wed / Fri Periods 7-9 (1:55 pm – 4:55 pm)	Tues / Fri (4:30 pm – 9:00 pm)
Meeting Locations:	Online	Online
Studio Workspace:	ARCH 413 + ARCH 415 + ARCH 417	CityLab Orlando Studio
Office Hours:	Wednesdays: 10:40 am – 1:40 pm + Thursdays: 12:50 – 1:40 pm  <i>Note: For the Fall 2020 semester, all office hours will be conducted online. Refer to e-learning for instructions and links for online office hours.</i>	Mondays: 11:00 am – 1:00 pm  <i>Note: For the Fall 2020 semester, all office hours will be conducted online. Refer to e-learning for instructions and links for online office hours.</i>

Class Number:	<b>10822</b>	<b>10823</b>
Instructor:	Lee-Su Huang Lecturer Email: <a href="mailto:leehuang@ufl.edu">leehuang@ufl.edu</a> Office Telephone: (352) 294-1464 Office: ARCH 238	Albertus Sunliang Wang, Assoc. AIA Lecturer Email: <a href="mailto:aslwang@ufl.edu">aslwang@ufl.edu</a> Office Telephone: (352) 281-7610 Office: CLO 514
Meeting Times:	Mon / Wed / Fri Periods 7-9 (1:55 pm – 4:55 pm)	Mon (9:00 am – 1:30 pm) + Thurs (1:00 – 5:30 pm)
Meeting Locations:	Online	Online
Studio Workspace:	ARCH 413 + ARCH 415 + ARCH 417	CityLab Orlando Studio
Office Hours:	Monday/Tuesday: 12:00 pm – 1:00 pm  <i>Note: For the Fall 2020 semester, all office hours will be conducted online. Refer to e-learning for instructions and links for online office hours.</i>	Thursdays: 9:00 am – 12:00 pm  <i>Note: For the Fall 2020 semester, all office hours will be conducted online. Refer to e-learning for instructions and links for online office hours.</i>

**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 closely investigating and responding to forces—social/historical, technical, performative, and regulatory—that give rise to buildings.

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 Thesis or Project-in-lieu-of-Thesis (PILOT).

Architecture is shaped by a number of competing and often contradictory forces. Social and historical considerations challenge architecture to be meaningful to its time and its place. Consideration of users and their programmatic requirements involve human factors and a range of physical abilities, accessibility requirements, life-safety concerns, and cultural referents. Consideration of site and context requires careful understanding of climate, environmental conditions, variable weather and/or climate concerns, and numerous performance-based aspects of building. Responding to racial inequalities requires a nuanced understanding of history and culture in how we make design decisions. And concerns for environmental health and justice require a careful understanding of the measurable environmental impacts of design decisions.

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. Students are 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 + Methods

- 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. Objectives + Goals

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

- Translate material studies into ideas and ideas into buildings that have more sophisticated architectural definition. Deploy architectural components both pragmatically and poetically.
- 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 that arise from and guide architectural proposals. 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.
- Demonstrate the ability for self-assessment and self-criticism and the ability to establish intellectual positions, frames of reference, and architecturally-appropriate responses to the cultural and contextual issues introduced in the studio.
- Demonstrate visual and verbal communications skills necessary to communicate design intent.

#### 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 student 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. Students are encouraged to share digital resources with one another through the class e-learning site.

05. NAAB Student Criteria (SC) + Student Learning Objectives and Outcomes Addressed in this Course <sup>1</sup>

Through project work and assignments completed for this course, students will be required to demonstrate that they have an ABILITY to do the following:

- SC.5 **Design Synthesis:** The *ability* to make design decisions within architectural projects while demonstrating synthesis of user requirements, regulatory requirements, site conditions, and accessible design, and consideration of the measurable environmental impacts of their design decisions.
- SC.6 **Building Integration:** The *ability* to make design decisions within architectural projects while demonstrating integration of building envelope systems and assemblies, structural systems, environmental control systems, life safety systems, and the measurable outcomes of building performance.

Through work completed for this course, students will also be required to demonstrate that they have an UNDERSTANDING of the following issues:

- SC.1 **Health, Safety, and Welfare in the Built Environment:** *Understand* the impact of the built environment on human health, safety, and welfare at multiple scales, from buildings to cities.
- SC.2 **Professional Practice:** *Understand* professional ethics, the regulatory requirements, the fundamental business processes relevant to architecture practice in the United States, and the forces influencing change in these subjects.
- SC.3 **Regulatory Context:** *Understand* the fundamental principles of life safety, land use, and current laws and regulations that apply to buildings and sites in the United States, and the evaluative process architects use to comply with those laws and regulations as part of a project.
- SC.4 **Technical Knowledge:** *Understand* the established and emerging systems, technologies, and assemblies of building construction, and the methods and criteria architects use to assess those technologies against the design, economics, and performance objectives of projects.

06. Weekly Schedule

STAGE 1: PART-TO-WHOLE (Light/Materiality/Enclosure/Assembly) – 2 1/2 weeks

- Week 01: No Classes
- Week 02: Reading: Frascari "Tell-the-Tale Detail." Reading and 1-page written responses due Wed, 9/2  
Large-format 1:1 drawing investigations of light, materiality, experience (section/elevation/plan).  
Group case study research. Presentations on Fri, 9/4
- Weeks 03-04: Light drawings due: Wed, 9/9  
Material studies + assembly proposals/experiments in making  
**Project Reviews: Wed, 9/16 (1:55 pm – 4:55 pm EST)**

STAGE 2: WHOLE-TO-PART – 2 weeks

- Weeks 04-05: Engaging Program + Place: Charrette project proposal development  
**Project Reviews: Fri, 9/25 (1:55 pm – 4:55 pm EST)**

STAGE 3: SPATIAL INTERSECTIONS (Structure/Assembly/System/Spatial Joints/Representational Scales) – 4 weeks

- Weeks 06-09: Development of large-scale spatial and material construction  
Spatial intersection at 1 1/2" = 1'-0" + further material studies  
**Project Reviews: Friday, 10/23 (1:55 pm – 4:55 pm EST)**

STAGE 4: BETWEEN GROUND + SKY (Climate/Place/Environmental Considerations) – 6 1/2 weeks

- Weeks 10-12: Development of project proposals  
**Interim Project Reviews: Friday, 11/13 (1:55 pm – 4:55 pm EST)**
- Weeks 13-16: Project development + refinement  
**Final Studio Reviews: Wed, 12/09 (9:00 am – 5:00 pm EST)**
- Weeks 16-17: **Documentation Due: Wednesday, 12/16 (4:30 pm EST)**

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<sup>1</sup> Student Criteria are from the NAAB *Conditions for Accreditation, 2020 Edition*, as prepared by The National Architectural Accrediting Board, Inc. (NAAB), dated 10 February 2020.

## COURSE POLICIES

### 09. The Studio System

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. 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. We will also use Zoom for synchronous online learning and Miro for class presentations and reviews. Links to the class Zoom meetings and Miro presentation boards will be provided through Canvas.

#### **Communicating and Learning Online <sup>2</sup>**

It is important to recognize that the online aspect of courses still constitutes a classroom setting, and certain behaviors are expected when you communicate with both your peers and your instructors. These guidelines for online behavior and interaction are known as *netiquette*.

#### Security

Remember that your password is the only thing protecting you from pranks or more serious harm.

- Don't share your password with anyone.
- Change your password if you think someone else might know it.
- Always logout when you are finished using the system.

#### General Guidelines

When communicating online, you should always:

- Treat instructor with respect, even in email or in any other online communication.
- Always use your professors' proper title: Dr. or Prof., or if you in doubt use Mr. or Ms.
- Unless specifically invited, don't refer to them by first name.
- Use clear and concise language.
- Remember that all college level communication should have correct spelling and grammar.
- Avoid slang terms such as "wassup?" and texting abbreviations such as "u" instead of "you."
- Use standard fonts such as Arial or Times New Roman.
- Avoid using the caps lock feature AS IT CAN BE INTERPRETTED AS YELLING.
- Limit and possibly avoid the use of emoticons like :) or 😊.
- Be cautious when using humor or sarcasm as tone is sometimes lost in an email or discussion. post and your message might be taken seriously or offensive.
- Be careful with personal information (both yours and other's).
- Do not send confidential medical or patient information via e-mail.

#### Email Communications

When you send an email to your instructor, teaching assistant, or classmates, you should:

- Use a descriptive subject line.
- Be concise and clear.
- Use standard file formats for attachments (e.g. PDF, DOCX, XLSX), or confirm that the recipient can open the format you intend to send.
- Sign your message with your name and return e-mail address.

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<sup>2</sup> Adapted from information provided by the UF Center for Teaching Excellence Quality Assurance Committee: <https://teach.ufl.edu/resource-library/onlinehybrid-course-creation/> and <http://biostat.ufl.edu/resources/e-learning-resources/e-learning-basics/etiquette-online/>.

- Think before you send the e-mail to more than one person. Does everyone really need to see your message?
- Be sure you REALLY want everyone to receive your response when you click, "Reply All."
- Be sure that the message author intended for the information to be passed along before you click the "forward" button.

#### Discussion Board Guidelines

When posting on the Discussion Board, you should:

- Before posting a question to a discussion board, check to see if anyone has already asked it and received a reply.
- Remember your manners and say please and thank you when asking something of your classmates or instructor.
- Be open-minded.
- If you ask a question and many people respond summarize all posts for the benefit of the class.
- When posting:
  - Make posts that are on topic and within the scope of the course material.
  - Review and edit your posts before submitting them in Canvas. It is recommended that you write drafts of posts in a word processing program and then copy and paste them into the "Discussions."
  - Be sure to read all messages in a thread before replying. Don't make redundant posts. Add to the conversation with original ideas.
  - Be as brief as possible while still making a thorough comment.
  - Don't repeat someone else's post without adding something of your own to it.
  - Take your posts seriously. Review and edit your posts before sending.
  - Avoid short, generic replies such as, "I agree." You should include why you agree or add to the previous point.
  - If you refer to something that was said in an earlier post, quote a few key lines so reader do not have to go back and figure out which post you are referring to.
  - Avoid plagiarism. Use your own words to analyze and synthesize ideas. Always give proper credit when referencing or quoting sources.
  - If you reply to a classmate's question make sure your answer is correct, don't guess.
- Always be respectful of others' opinions even when they differ from your own.
  - When you disagree with someone, you should express your differing opinion in a respectful, non-critical way.
  - Do not make personal or insulting remarks.
  - Do not write anything sarcastic or angry; it often backfires.
  - Do not type in ALL CAPS, if you do IT WILL LOOK LIKE YOU ARE YELLING.

#### Zoom Online Meetings

When attending a Zoom class or meeting, you should:

- Do not share your Zoom classroom link or password with others.
- Enter the room a little early to have time to set up your audio and/or video.
- Even though you may be alone at home your professor and classmates can see you! While attending class in your pajamas is tempting, remember that wearing clothing is not optional. Dress appropriately.
- Mute your microphone when not in use, especially if you are in a location that can be noisy. Don't leave your microphone open if you don't have to.
- Your professor and classmates can also see what is behind you, so be aware of your surroundings. Make sure the background is not distracting or something you would not want your classmates to see.
- When in doubt use a virtual background.
  - If you choose to use one, you should test the background out first to make sure your device can support it.
  - Your background can express your personality, but be sure to avoid using backgrounds that may contain offensive images, inappropriate language, nudity, and/or overt political messaging.

#### Privacy

Remember to safeguard private or sensitive information.

- Be careful with personal information (both yours and other people's).
- Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded for purposes of this class only. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded.
- Unauthorized recording and unauthorized sharing of recorded materials is prohibited. Recorded materials that contain identifiable student information will not be shared outside the course without the express authorization of participants.

## 12. COVID-19 + On-Campus Studio Workspaces

While this course will not have required face-to-face instruction, many students have requested and will be provided with on-campus studio workspaces. In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of on-campus interactions.

- You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
- This course has been assigned multiple classrooms with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.
- Sanitizing supplies are available in the studio and/or office if you wish to wipe down your desks prior to sitting down and at the end of the class.
- Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.
- If you are experiencing COVID-19 symptoms, please use the UF Health screening system and follow the instructions on whether you are able to attend class.
  - CDC Symptoms of Coronavirus: <https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>
  - UF Health Guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms: <https://coronavirus.ufhealth.org/screen-test-protect-2/frequently-asked-questions/covid-19-exposure-and-symptoms-who-do-i-call-if/>
- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.

## 13. 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.

## 14. 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.

Note: Acceptable reasons for absences from class include illness, serious family emergencies, special curricular requirements, military obligation, severe weather conditions, religious holidays, and participation in official University activities. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) will also be excused. Other reasons also may be approved, at the discretion of the instructor.

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.

## 15. Make-up Policy

While it is not possible to make up a missed studio session, class discussions will typically be recorded for review later. Please note that your attendance and active participation is essential for the studio-based educational model.

## 16. Fieldtrips

This studio will NOT include any required field trips or site visits.

## 17. Safety

This course can 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.

#### 18. Digital Fabrication Lab and Woodshop Facilities

The Digital Fabrication Laboratory, known as the "Infinity Fab Lab," is located on the ground floor of Infinity Hall (978 SW 2nd Avenue, Gainesville, FL 32601). The facility includes three laser cutters (wood, plexiglass, ceramic, chipboard), 3D printers (powder, resin, PLA/NinjaFlex), CNC mill (wood), metal printer, and water jet cutter (metal), with additional tools arriving during the semester. Information about the Infinity Fab Lab, including fees, hours, work processes, etc., is available online at: <https://fablab.arts.ufl.edu/>.

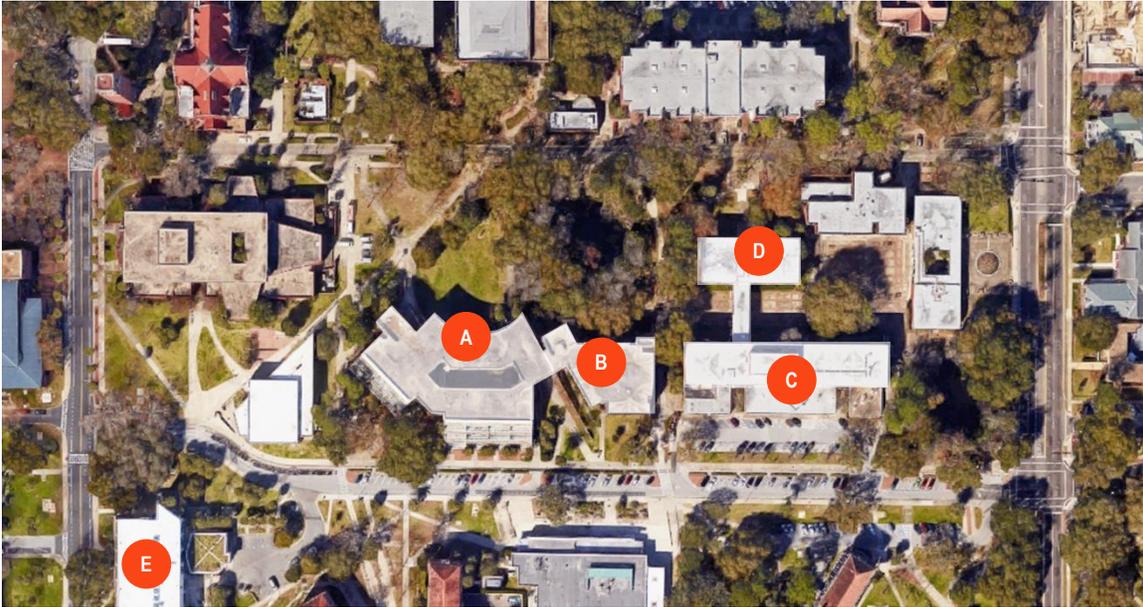
The Woodshop is located on the ground floor of Fine Arts Building "C" (FAC), adjacent to the Architecture Building. The facility includes a number of woodworking tools, including saws, drill presses, sanders, and hand tools.

Orientations are required prior to use of the Woodshop or Digital Fabrication Laboratory. If you have not yet attended orientation sessions for either of these, you should do so within the first 1-2 weeks of the semester. Contact the Fab Lab or Woodshop directly to arrange your orientations sessions.

#### 19. 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.

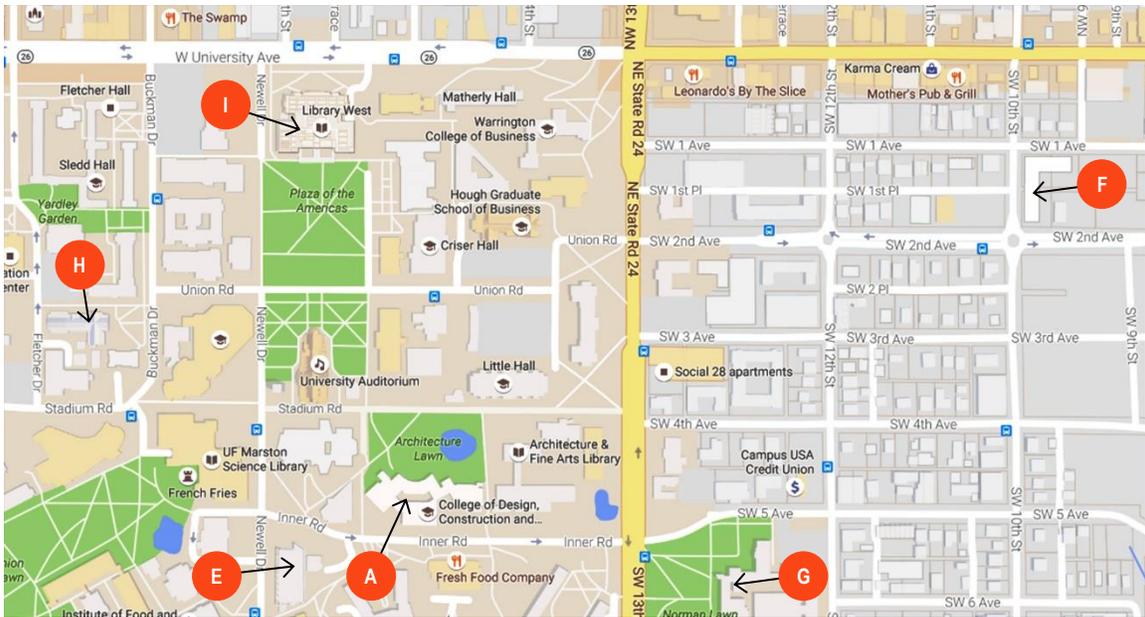
**SOA FACILITIES (GAINESVILLE FL)**



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) – 11 minute walk from Arch Building
- G Norman Hall – Lectures
- H Pugh Hall – Lectures
- I Library West

**GRADING POLICIES**

- 20. 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.
- 21. 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.
- 22. Project Requirements and Grading



Project work completed for this course MUST successfully demonstrate the ability to develop integrated design proposals that meet and demonstrate compliance with code requirements and NAAB Student Criteria. Explicit requirements will be discussed for each project and students will be required to meet minimum requirements in order to successfully complete this course with a passing grade.

- 23. 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.
- 24. 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

Minimum Cumulative GPA = 3.0

The current UF grading policies can be found at: <https://catalog.ufl.edu/graduate/regulations/#text>.

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. Note that you cannot graduate with any failing grades (C-minus or lower) or incomplete ("I") grades on your transcript.

- 25. 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

### 26. 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/](http://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.

### 27. 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.



Plagiarism includes the direct copying of text/images from other sources as well as minor alterations of work created by others (mirroring, application of visual effects/filters/distortions, etc.). Plagiarism is a serious offense and can lead to failure of the course and/or premature dismissal from the Graduate School. We expect that the work you prepare is wholly your own, created this semester for this course. 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.

### 28. Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Your thoughtful responses to these questions will help inform both the content and conduct of this course in the future.

### 29. Policy on Retaining Work

Please note that work that you create for this course 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. While you should be able to retrieve your original work temporarily for your own personal purposes, you should carefully photograph and document all project work prior to submission of any original materials for archival purposes.

## GETTING HELP

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

- Email: [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu)
- (352) 392-4357 – available 24 hours per day, 7 days per week
- Online: <http://elearning.ufl.edu/> 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 the UF Help Desk 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.

### 31. 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 SNAP" app (IOS or android) to schedule pickup or call (352) 392-7627. For more information: <https://taps.ufl.edu/alternative-transportation/snap/>. Hours of operation: Seven nights a week. Fall and Spring: 6:30 pm – 3:00 am; Summer: 8:30 pm to 3:00 am.

**CHANGES AND REVISIONS TO SYLLABUS**

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

**ARC 6241 Advanced Graduate Architectural Design One**

Walters + Huang, Fall 2020. Revised 31 August 2020.

COURSE SCHEDULE + PROJECT MILESTONES

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
WEEK 1	08/24	08/25	08/26	08/27	08/28	08/29	08/30
WEEK 2	08/31 Classes begin	09/01	09/02 READING RESPONSE DUE	09/03	09/04 CASE STUDY PRESENTATIONS	09/05	09/06
WEEK 3	09/07 Labor Day Holiday	09/08	09/09 LIGHT DWGS DUE	09/10	09/11	09/12	09/13
WEEK 4	09/14	09/15	09/16 REVIEW	09/17	09/18	09/19 Rosh Hashana	09/20 Rosh Hashana
WEEK 5	09/21	09/22	09/23	09/24	09/25 REVIEW	09/26 (at Ole Miss)	09/27
WEEK 6	09/28 Yom Kippur	09/29	09/30	10/01	10/02 (Regular Class Day)	10/03 Sukkot (South Carolina)	10/04 Sukkot
WEEK 7	10/05	10/06	10/07	10/08	10/09	10/10 Shmini Atzeret (at Texas A&M)	10/11 Simchat Torah
WEEK 8	10/12 D7 Midterms	10/13	10/14	10/15	10/16	10/17 (LSU)	10/18
WEEK 9	10/19 G3 Midterms	10/20	10/21 D5 Midterms	10/22	10/23 REVIEW	10/24 (Missouri)	10/25
WEEK 10	10/26	10/27	10/28	10/29	10/30	10/31	11/01
WEEK 11	11/02	11/03 U.S. Election Day	11/04	11/05	11/06	11/07 (Georgia - JAX)	11/08
WEEK 12	11/09	11/10	11/11 Veteran's Day Holiday	11/12	11/13 *** REVIEW ***	11/14 (Arkansas)	11/15
WEEK 13	11/16	11/17	11/18	11/19	11/20	11/21 (at Vanderbilt)	11/22
WEEK 14	11/23 D1 REVIEWS	11/24 D1 REVIEWS	11/25 Holiday	11/26 Thanksgiving Holiday	11/27 Holiday	11/28 (Kentucky)	11/29
WEEK 15	11/30	12/01	12/02	12/03	12/04 D3 REVIEWS	12/05 (at Tennessee)	12/06
WEEK 16	12/07 D5 STUDIO FINAL REVIEWS	12/08 D7 REVIEWS G1 PROJECT DEADLINE 10PM	12/09 ADV G1 / G3 FINAL REVIEWS (9:00a – 5:00p)	12/10 Reading Day	12/11 Reading Day SOA Curricular Review Chanukah	12/12 Final Exams Chanukah	12/13 Chanukah
EXAMS	12/14 Chanukah	12/15 Chanukah	12/16 Chanukah DIGITAL FILES DUE (4:30p)	12/17 Chanukah STUDIO CLEAN-OUT BY 9:00 AM	12/18 Chanukah	12/19 Commencement (SEC Champ)	12/20

Note: Course Schedule for CityLab Orlando Students will vary from those listed above. Refer to separate schedules provided by instructors.