

## DESIGN 2

ARC 1302 DESIGN 2 (4 CREDITS)

SPRING 2021

COURSE MEETING TIME: M/W PERIOD 4-6 (10:40AM TO 1:40PM), MONDAY 6:15PM

COURSE MEETING PLACE: FAC 210 STUDIO, MONDAY 6:15PM ONLINE

**INSTRUCTOR: SARAH GAMBLE**

*sarah.gamble@ufl.edu*

*Office: ARCH 250*

**OFFICE HOURS:**

*Office Hours: Monday 2PM to 3PM (following studio class) and by custom appt. Contact the Professor ahead of time to specify the student's preference for in-person or virtual meeting.*

**COURSE GTA: KACI SEITZINGER**

*kseitzinger@ufl.edu*

*Office Hour: Friday 1PM to 2PM and by appt. Contact the GTA ahead of time to specify the student's preference for in-person or virtual meeting.*

### **COURSE COMMUNICATIONS:**

The course Canvas page will be used extensively this semester. Students should check Canvas daily and/or adjust their Canvas settings to alert them to new information posted by the Instructor and GTA.

Questions should be asked in class or in a shared public forum, such as Canvas Discussion Boards, if the question/answer will benefit the entirety of the class. Most do.

Confidential questions can be asked of the Professor or GTA by email or Canvas messaging.

## REQUIRED OR RECOMMENDED TEXTBOOKS:

Photoshop, Rhino, InDesign, access to computer and smartphone, and a printer.

## PREREQUISITE KNOWLEDGE AND SKILLS:

Successful completion of D1 is a prerequisite.

## COURSE DESCRIPTION:

Design Two (D2) is the second of four lower division studios that collectively explore fundamental issues of design. This term build on skills taught in D1 including sketching, hand and digital drawing and model building. Process is central to D2 as a way to work through a new set of challenges that focus on the analytical mind and eye of the designer. Process is the clarification of ideas, concepts, and intents in your own work through multiple iterations. In D2 you will consider works that have been designed by others, including studies of existing spatial precedents. The material generated by these studies will be considered as an expression of your understanding of spatial design.

## COURSE GOALS AND OBJECTIVES:

### Course Goals

1. To continue to develop skills in perception, comprehension, and design of meaningful space.
2. To introduce the issues of analysis and critical looking with a designer's eye and mind to larger issues and precedents of our built environment.

### Course Objectives

1. Design Issues: to continue in the development of design ideas through studio involvement, practice and discussion
2. Drawing and Making: to examine the conventions of architectural drawing (plan, section, elevation)
3. Spatial Acuity: to continue the development of systemic thinking and making
4. Analysis: to understand and develop a system of analytical diagrams in drawing and model; to study design precedent as a means of understanding design intent
5. Notational Vocabulary: to develop a means for discovering, exploring and recording design ideas. Notational methods should include diagramming, mapping, and other means of design notation.
6. Design Activity: to further develop the ideas of diligence and effort in the design process, folding into this process the ideas of precedent, observation, constraint, convention, and logic.

## COURSE CONTENT

**Design 2 reinforces the basics of communication skills in design, with emphasis on refinement, analysis and diagramming**

1. extensive freehand drawing
2. mechanical drawing and digital drawing: as a means of understanding spatial ideas, tectonics and systems
3. modeling: as a means of understanding spatial systems and concepts (introduced in D1)
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*

## INSTRUCTIONAL METHODS:

This is a hybrid class. The in-person components of this class will be fulfilled in a variety of formats at the instructor's discretion.

Some students are registered for the in-person sections and others are registered in an online section, yet we will be all learning together during the assigned meeting time. The hybrid approach will require us all to be creative and collaborative in efforts to form an engaging and equitable learning environment. All students will need access to Zoom and Miro to communicate and share information during and outside of class times. Use of a smartphone with camera will be necessary for real-time communication, especially while on-the-go (ie walking around campus).

## **The Studio System - Reviewed**

Your design studio will be a group of 15 - 35 students. We will often split into two groups to do parallel and complementary hands – on exercises. The process is active and communal, involving redundant sequences of doing, looking, articulating, clarifying and doing again. We believe in Social Learning and are excited to test this new hybrid format. It will mean that you will need to talk amongst yourselves to move forward with each assignment. Please take advantage of the opportunity for small group conversations about your design work. Studio time involves your active participation in discussion and exercises. Push yourselves to talk. It is crucial that we form a dynamic creative community, and once we get it started, it is self-sustaining and way more fun. All efforts and critiques are public - therefore it is essential that you learn to trust and respect one another. A good design studio is necessarily one in which the class forms a collective identity.

In Design 2, if you have chosen the physical format, you have a permanent desk assigned to you in a studio with your fellow students. Each desk has a Mayline bar attached, and you are personally responsible for maintaining the condition of your desk over the course of the semester. NEVER use a blade near the clear plastic edge of the Mayline.

While working in studio you are surrounded by your best resources; critics and inspiration are always at hand. This can also be achieved by reaching out in the virtual format, creating creative partnerships and virtual studio formats. Success in the early years of Design seems directly correlated to whether or not the student is dialoguing with peer groups regularly. At the same time, the studio and virtual environment are professional spaces, not personal ones. You are practicing for participation in an office studio environment. We reserve the right to move desks around, reassign them, and ask you to edit what you display at your desk. The goal is a productive work environment for everybody.

## **Discussion and Critique**

Design 2 will place a greater emphasis on the public presentation of your work. These public presentations provide a forum for discussion. These sessions are usually more formal than class sessions and should be taken quite seriously. We will bring outside reviewers in from time to time to hear about your work. Take this opportunity to

practice and develop your skills speaking about your work and the work of others in a public setting.

## COURSE POLICIES:

### ATTENDANCE POLICY:

Attendance to the class is mandatory and will be recorded each day. There is no possibility to make up a missed studio session. Notes will not be useful, 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 instructor 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 instructors will let you know how to leave a message for them 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 is 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.**

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

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

**ASSIGNMENT POLICY:** There will be assignments for every class meeting.

**MAKE-UP POLICY:** Will be determined between the faculty and the student. All projects build on successive assignments so falling behind is problematic. Failed technology will be addressed on an individual basis. Reminder – you are responsible for backing up your work and for leaving enough time to address technological setbacks.

### COURSE TECHNOLOGY:

- <http://helpdesk.ufl.edu>. (352) 392-HELP - select option 2

## **ONLINE COURSE EVALUATION**

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 semesters, 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>.

## **UF POLICIES:**

### **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.

**UNIVERSITY POLICY ON ACADEMIC CONDUCT:** 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 honesty 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 (<http://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 appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

### **ACADEMIC HONESTY IN ARCHITECTURE:**

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. 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:

## **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 unless group work is specified.

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. If in doubt, discuss the role of the precedent in your presentation of the work to GTAs or Professor.

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.)

### **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.

### **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.)

### **ROOM USE POLICY**

Since so many students will be using the studio 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**. Please take advantage of this extra space, but do not abuse this extra space with careless behavior. Rules of consideration and courtesy extend to online studio spaces.

### **SAFETY POLICY**

Please use every precaution in the workshop and in the studio. Do not bring power tools into the studio. Please be aware of safety issues with tools, materials, or sprays you have not used before, and **do not hesitate to ask us for a refresher course in safety at any time!**

### **SPRAY PAINT 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.

### **POLICY ON RETAINING WORK:**

Please note that the University of Florida, College of Architecture policy states that student's work may be retained indefinitely for academic purposes. You should be prepared for the instructor to ask that it be exhibited or photographed during or after the term. Having your work retained for photography or exhibition is evidence of its quality and value to the school. Not to worry, you will always be able either to retrieve your original work or retrieve it temporarily to make copies/photograph it for your own personal purposes.

**CLASS DEMEANOR OR NETIQUETTE POLICY:** All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats.

<https://stat.ufl.edu/files/NetiquetteGuideforOnlineCourses-LLC.pdf>

### **GETTING HELP:**

For issues with technical difficulties for Canvas, please contact the UF Help Desk at:

- <http://helpdesk.ufl.edu>
- (352) 392-HELP (4357)
- Walk-in: HUB 132

Any requests for make-ups due to technical issues MUST be accompanied by the ticket number received from the 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.

Other resources are available at <http://www.distance.ufl.edu/getting-help> for:

- Counseling and Wellness resources
- Disability resources

- Resources for handling student concerns and complaints
- Library Help Desk support

Should you have any complaints with your experience in this course please visit <http://www.distance.ufl.edu/student-complaints> to submit a complaint.

## GRADING POLICIES:

### METHODS BY WHICH STUDENTS WILL BE EVALUATED AND THEIR GRADE DETERMINED

This semester will have three major projects, each accounting for 25% of the course grade. Class participation is 20% of your grade, and final portfolio is 5%. As with D1, these projects are broken into smaller exercises and it is essential that you do your best work on each exercise, as the project score will reflect both process and final work. Additionally, each project builds the skills and ideas established in the preceding exercise, as well as the ideas and skills developed in D1. This means that the expectations in terms of spatial thinking, development, and execution increase with each project.

#### Projects

##### Project X: Spatial Analysis 25%

X.1 Experiential Analysis, Measure, Draw

X.2 Diagramming skills

##### Project 1: Building Analysis: precedent studies 25%

1.1 Conventions and Abstractions

1.2 Interpretations and Interventions

##### Project 2: Lightbox 25%

2.1 Lenses and lights

2.2 Towers, chambers and fields

##### 4. Portfolio 5%

##### 5 Class Participation 20%

A meaningful portion of the grade is directed to class participation, through workshops, in class exercises, and discussion. The rest is directed to your individual growth, and evidence that you challenged yourself. Keep track of what we do in class in a sketchbook. Reflect on it between classes. Regularly take photos of your process. We will be dedicating a significant amount of class time and effort to sketching, and this process documentation may become part of the assignments. You will certainly include it in your portfolio at the end of the term. Keep all work from in-class exercises.

Finally, we would like to recommend that the only way to appreciate either the extent of the commitment required of design education and its rewards is total immersion. Like Design 1, Design 2 is a very demanding course that is part of a very demanding major and as a result the exercises become much more than just 'homework.' If you don't really immerse yourselves, you will never have a sense of the depth and breadth of the design fields.

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 for us in another form. Studio is not preparation for making things; 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] For you to have at your fingertips a thousand fruitful ways to approach any problem and

[2] For you to learn to *critique yourselves and each other* 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 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 just sit on your skill all term, you cannot receive an A.

To clarify the basic system of grading, we would like to note the following scale:

A      *Outstanding work only*

- B Good work*
- C Average work*
- D Poor work*
- E Inadequate work*

As part of this, you should recognize that the final grade for the course is established by the grades of each project. Project grades will be recorded and returned to you as quickly as we can. We will also try to give some level of regular feedback about the successes of the assignments and areas for improvement. Feedback may be directed at general rather than individual attributes of the work. This approach is called Social Learning.

**INFORMATION ON CURRENT UF GRADING POLICIES FOR ASSIGNING GRADE POINTS**

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

**COURSE SCHEDULE:**

**WEEKLY SCHEDULE OF TOPICS**

Week	Date	Topic
2 - 14	Jan 11 – Jan 25 (-> Final Review)	Project X: Analytical and Diagrammatic Skillbuilding (2 week intro + spread across the entire semester)
2 - 9	Jan 25 – Mar 01/02	Project 1: Building Analysis (5 weeks)
9 - 14	Mar 08/09 – Final Review	Project 2: Light Studies (5 weeks); Portfolio (1 week)

Disclaimer: This syllabus represents our current plans and objectives. As we go 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.