

Course Number: **ARC 1301**  
Course Title: **ARCHITECTURAL DESIGN ONE**  
Term: Summer 2021  
Credits: 4

Instructors: The course will be taught by faculty and graduate teaching assistants, as follows:

Sections	Meeting Times + Locations	Faculty	Graduate Teaching Assistant
10331 + 10377	Studio: MTWRF 2-3 9:30 am – 12:15 pm FAC 218 & Zoom Hyflex	Lee-Su Huang <a href="mailto:leehuang@ufl.edu">leehuang@ufl.edu</a> Office: ARCH 240 (352) 294-1464	Sara Culpepper <a href="mailto:sculpepper@ufl.edu">sculpepper@ufl.edu</a> Lisa Ryzhikov <a href="mailto:lisushachan@ufl.edu">lisushachan@ufl.edu</a>
10375 + 10378	Studio: MTWRF 2-3 9:30 am – 12:15 pm FAC 210 - 216	Michael Montoya <a href="mailto:michael2086@ufl.edu">michael2086@ufl.edu</a> (352) 294-1457	Clay Martin <a href="mailto:cgmartin11@ufl.edu">cgmartin11@ufl.edu</a> Mark Wilson <a href="mailto:m.wilson.064@ufl.edu">m.wilson.064@ufl.edu</a>

Office Hours: Contact faculty in person or by email to schedule an appointment, as needed.

## SYLLABUS

### 01. Course Description

This course introduces the design of space through making, with a sequence of generative exercises intended to develop fundamental technical and design skills.

### 02. Purpose of Course and Role within the Sequence

Design One (D1) is the first of four lower division studios that collectively explore 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, D1 will, indeed, explore basic design skills in terms of drawing, sketching, and model building. Additionally, we will develop a sense of design process, which can be understood as the methodology one employs while developing a project.

Of equal importance are the issues of thinking as a designer. The ability to conceptualize the design process, to state the position with respect to your intent, and to develop a logic for decision making is a critical aspect of your development as a designer.

### 03. Objectives + Goals

Course Objectives: The course is intended to introduce the student to:

- 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.
- 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.
- Spatial Acuity: understand, communicate, and manipulate spatial systems as a fundamental component of design activity; visual/spatial acuity and drawing/modeling character.
- 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.
- Design Activity: develop the expectation that design activity requires diligence and focus; design process and transformation.

Course Goals: At the end of the course, the student should be capable of:

- a. Understand conventions of architectural drawings (plan, section, elevation, axonometric, and perspectival projections) as instruments for projecting and constructing three-dimensional assemblies, spatial sequences, and buildings.
- b. Develop a broad understanding of precedent as constituting a disciplinary body of knowledge and a source for architectural ideas.
- c. Distill, translate, and transform formal and spatial ideas from precedent work and/or life into new architectural spaces.
- d. Create spatial design proposals that reflect a sophisticated and refined architectural language, engaging frameworks and planar assemblies in clear, meaningful, and systemic ways.
- e. Create drawings and models that probe and address the immersive qualities of space, including hybrid analog/digital constructions.
- f. Work through a refined and iterative design process, where the evolution of spatial ideas and design process is evidenced through a series of sequential studies that develop over time.

#### 04. Course Content

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:

- a. Extensive freehand drawing, to connect seeing, thinking, making, and visual communications
- b. Mechanical drawing, basic drawing conventions:
  - i. axonometric
  - ii. orthographic: plan, section,
  - iii. specific principles
  - iv. depth and space in drawing: overlapping and layering
  - v. value application: build-up-of-line and shade/shadow
  - vi. diagramming and figure/ground
- c. Physical models, as a means of understanding spatial systems and concepts
  - i. awareness and perception
  - ii. visual judgment
  - iii. organizational ideas
  - iv. formal relationships
  - v. hierarchy in two and three dimensions
  - vi. concepts of order
  - vii. figure/ground spatial interaction
- d. Analysis of precedents or objects, through multiple media, to study and discern:
  - i. Formal and spatial structures
  - ii. Tectonic systems
  - iii. Organizational strategies
  - iv. Physical + spatial measurement / scale
- e. Introduction to digital modeling techniques:
  - i. Lines, Surfaces, and Volumes
  - ii. Extrusions and Projections
  - iii. Image export and plotting

#### 05. Approach + Project Sequence

- a. The Cubic Construct - Reading a Spatial Language (Weeks 1-2)  
The cube is a familiar, platonic volume that will serve as a neutral three-dimensional universe in which dynamic spatial relationships, as well as fundamental design vocabularies, are studied. You will each develop your own cubic construct in models and drawings (sketches, sections, and axonometrics).

b. Matrix/Field - A System of Systems (Weeks 3-4)

The final project emerges from the the spatial ideas operating in the cube meet another set of comparative artifacts with their own complex spatial structures such as text, music, or painting. We will zoom in and out of the matrix to study particular intersections as compositional details. You will each develop personal matrix designs through graphic constructs and layered drawings. study of spatial layers, moments, and boundaries found within, projecting outwards the underlying ideas that go unrecognized. These spatial intersections will be developed into a three-dimensional construct that serves to bridge, connect, enclose, and filter with specified itinerary. These will be developed through model and drawing, which in turn will lead to a significant design exploration that builds directly from this new-found analytical awareness.

c. Strategies of Intervention – Constructed Ground (Weeks 5-6)

The final project for a volume (room) within a linked sequence or itinerary of events (garden) becomes more deliberately inhabited through a rich and meaningful program of dwelling, being, acting, and thinking that is subjectively expounded upon in a different way by each student. Drawings and models of varied medium and material will be used in the development of the project and exquisite final models and drawings will resonate with your own individual concepts. - *Final Studio Reviews (Week 6: 6/16 in class)*

Multiple exercises will make up each project, and the potential for minor shifts in schedule and focus may occur as the projects develop. Sketching exercises will happen daily in the studio and consistent sketching outside of class is expected.

As part of this process, you will be expected to record your work in a sketchbook (minimum 8" x 10"), referencing your own understanding and critical reflections on your own work. NOTE: Your sketchbooks will be collected and reviewed periodically throughout the semester and at the end of the term. Your work with your sketchbook, in an ongoing manner, will be a part of your grade for this class.

06. Required Texts

This class does not have any required textbooks. From time to time, books, magazines, articles, and materials will be provided by the faculty and graduate teaching assistants 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**

07. The Studio System

There are differing perspectives on education and learning processes. One historical model suggests that knowledge is transferred from teacher to pupil. While outdated in many ways, this idea of "learning as transmission" is still common. An alternative educational model suggests that students learn through doing. Through multiple iterations, the student gradually improves his/her abilities to both make things and to critically self-reflect on the work. This latter approach, "learning through making," is at the core of the studio system at the University of Florida.

Students should already be generally familiar with studio culture through their experiences of Architectural Design One. It is critical that students and faculty contribute to a positive, rigorous, and focused environment that is both challenging and rewarding. The studio system is substantially different from a lecture format, more closely approximating a lab class. A basic assumption of the studio format is that the student learns as much from fellow students as from professors. 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 efforts and critiques are public. 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. The first few sessions will be difficult. After that, it will become easy.

All D1 students will have a permanent desk in the FAC studios with your fellow students. This means that while working, you are surrounded by your best resources with critics and inspiration always at hand. You are strongly encouraged to work in studio whenever possible. Working in the studio leads to more rapid learning and will allow you to produce work at a much higher level of rigor. It will also help prepare you for careers in Architecture and Interior Design which will require you to be able to collaborate and work closely with others.

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. 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. Treat it as a professional environment, and act as you would if working at an architectural firm. This includes curtailing loud music and conversations, no smoking (UF is a tobacco-free campus), e-cigarettes, or vaping. Any such activity should be taken outdoors and not within the confines of any shared public space.

During studio hours and during critiques, mobile devices should be turned off or placed in silent mode. Earphones and headphones should be stowed away, particularly if the studio is having a group discussion or critique. 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.

#### 08. Critique

Your work in the design studio will develop through presentations and group discussions about the work during each class session. From time-to-time at the end of a project or at a critical moment of the work, more formal “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 possible directions for future development, whether through continued work on the project or through work on future projects.

Please recognize that the critiques of your peers and studio colleagues provide you with excellent learning opportunities and will be essential to your education as a designer. You are required to both attend and actively participate in the discussions of work by others.

#### 09. Attendance Policy

The studio model of education relies on active participation in class. Much of the learning this semester will come through the in-class discussions of work, and the independent reflective thinking at work in each student during these discussions. Class sessions are an opportunity to come together to build a collective and shared spatial, formal, and material vocabulary.

As a result, 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. If you miss a class, 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 on your course grade, 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.

##### *Religious Holidays*

You can be excused from class or other scheduled academic activity to observe a religious holy day of your faith with prior notification to the instructor. You will be permitted a reasonable amount of time to make up the material or activities covered in your absence, and will not be penalized due to absence from class or other scheduled academic activity because of religious observances.

##### *Student Illness*

If you are absent from classes or examinations because of illness, please contact your instructor as soon as possible. The Student Health Care Center (SHCC) can provide a medical excuse note if their providers are involved in your medical care. You will be permitted a reasonable amount of time to make up the material or activities covered in your absence. If necessary, contact the college by the deadline to drop a course for medical reasons. Students can also petition the Dean of Students Office to drop a course for medical reasons.

### *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 or graduate teaching assistant may or may not be possible and cannot duplicate the collective conversation.

No late work will be accepted without prior approval by the instructor. Computer problems that arise during submission will not be accepted as an excuse for late work. All work must be completed and submitted by the designated time on e-Learning or you will not receive credit for the assignment. In the event that make-up work is required and approved by the instructor in accordance with university policies, students will be given an amount of time equivalent to the missed classes to make up the work. Such make-ups will be administered individually if/as needed.

Requirements for class attendance and make-up exams, assignments, and other work are consistent with university policies. Additional information is available at.

#### 10. Safety

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. Woodshop orientations will be conducted in-class at the beginning of the term, and each of you will be required to attend. Please use every precaution in the workshop and in the studio. Please be aware of safety issues with tools, materials, or sprays you have not used before, and do not hesitate to ask for assistance if/as needed. Note that power tools are prohibited in the Studio.

#### 11. Spray Painting Policy

Spray painting, or the use of any other sort of aerosol spray (including matte sprays), is NOT allowed in the Architecture Building, Rinker Hall or 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.

#### 12. 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.

### **GRADING POLICIES**

13. 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.
14. 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 instructor.
15. When readings are assigned, there will be a short online quiz prior to the class discussion to check your comprehension. These quizzes will be announced in advance and available through e-learning. Grades on the quizzes will be one component of your participation grade for the course.
16. Grading Scale + Qualitative Descriptions

Letter Grade	Numeric Grades	Quality Points	Qualitative Description
A	100 - 94	4.0	Outstanding work. Execution of work is thorough, complete, and demonstrates a superior level of achievement overall with a clear attention to detail in the production of drawings, models, and other forms of representation. The student is able to synthesize the course material with new concepts and ideas in a thoughtful manner, and is able to communicate and articulate those ideas in an exemplary fashion.
A -	93 - 90	3.67	Close to outstanding work.
B+	89 - 87	3.33	Very good, high quality work.
B	86 - 84	3.0	High quality work. Student work demonstrates a high level of craft, consistency, and thoroughness throughout drawing and modeling work. The student demonstrates a level of thoughtfulness in addressing concepts and ideas, and actively participates in group discussions. Work may demonstrate excellence but is inconsistent and/or uneven in its development.
B -	83 - 80	2.67	Good work with some problems.
C+	79 - 77	2.33	Slightly above average work.
C	76 - 74	2.0	Average or satisfactory work. Student work addresses all of the project and assignment objectives with few minor or major problems. Graphics and models are complete and satisfactory, possibly exhibiting minor problems in craft and detail.
C -	73 - 70	1.67	Average work with some problems.
D+	69 - 67	1.33	Poor work with some effort.
D	66 - 64	1.0	Poor or less than satisfactory work. Graphic and modeling work is substandard, incomplete in significant ways, and/or lacks craft and attention to detail.
D -	63 - 61	0.67	Poor work with some problems.
E	60 - 0	0.0	Inadequate and unsatisfactory work. Work exhibits several major and minor problems with basic conceptual premise lacking both intention and resolution. Physical representations in drawings and models may be severely lacking and are weak in clarity, craft, and/or completeness.

17. Every effort will be made to provide timely and appropriate feedback for your performance. Typically, grades and comments / feedback will be provided through the e-Learning portal to ensure confidentiality. If you have questions, you may schedule a conference with me at any time to review your grades, attendance, and performance. Final grades will reflect the University of Florida's current policies for assigning grade points:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.
18. 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 Architectural Design Three. 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

19. 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.

20. 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://sccr.dso.ufl.edu/process/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.

21. 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.

22. 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

23. 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 - select option 2
- 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 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.

24. 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 6:30 PM to 3:00 AM (Fall and Spring Semesters): Use free "TapRide" app (IOS or android) to schedule pickup or call 352.392.SNAP (7627). For more information, go to: <http://parking.ufl.edu/transit-commuting/snap/> or <http://www.police.ufl.edu/community-services/student-nighttime-auxiliary-patrol-snap/>.

## CHANGES AND REVISIONS TO SYLLABUS

25. This syllabus is subject to change. Any changes will be relayed during regular studio meetings and/or posted on e-Learning.

**ARC 1301 ARCHITECTURAL DESIGN ONE**

Huang. Summer 2021. Revised 05 May 2021. Subject to change.

**SCHEDULE**

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
<b>WEEK 01</b>	05/10 First Day of Classes	05/11	05/12	05/13	05/14	05/15	05/16
<b>WEEK 02</b>	05/17	05/18	05/19	05/20 Project 01 Due	05/21 Project 02 Start	05/22	05/23
<b>WEEK 03</b>	05/24	05/25	05/26	05/27	05/28	05/29	05/30
<b>WEEK 04</b>	05/31 Memorial Day	06/01	06/02	06/03 Project 02 Due	06/04 Project 03 Start	06/05	06/06
<b>WEEK 05</b>	06/07	06/08	06/09	06/10	06/11	06/12	06/13
<b>WEEK 06</b>	06/14	06/15	06/16 Project 03 Due	06/17	06/18 Studio Work Documentation Due	06/19	06/20
<b>WEEK 07</b>	06/21 Grades Due	06/22	06/23	06/24	06/25 Registration	06/26	06/27
<b>WEEK 08</b>	06/28 First day of Class (Summer B)	06/29	06/30	07/01	07/02	07/03	07/04 July 4 <sup>th</sup>
<b>WEEK 09</b>	07/06	07/07	07/08	07/09	07/10	07/11	07/12