Course Number:	**ARC 6912 / ARC 4930**
Course Title:	**Architectural Detailing**
Term:	Fall 2020
Credits:	3
Class Numbers:	21733 / 28165 / 28166
Section Numbers:	171B / ARCS / ARC2

Instructor: Bradley Walters, AIA, NCARB
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Office: ARCH 236

Office Hours: Wednesday, Periods 4-6 (10:40 am – 1:40 pm)
Thursday, Period 6 (12:50 pm – 1:40 pm)

For the Fall 2020 semester, office hours will be conducted online through Zoom. Use the following link for meetings during office hours: https://ufl.zoom.us/j/3522941462 (Meeting ID: 352 294 1462). If you wish to schedule a meeting, you can check availability and make an appointment using this link: https://calendar.google.com/calendar/selfsched?sstoken=UVBOb2R0NjVTTTN2fGRlZmF1bHR8OWUyM2FhMzg3N2EzNDUxYTBmZjA4YjE1YWZmNDAzMDk

Class Meetings: Tuesday, Periods 5 - 6 (11:45 am - 1:40 pm)
Thursday, Period 5 (11:45 am - 12:35 pm)

Meeting Location: Zoom: https://ufl.zoom.us/j/98203353667?pwd=SmhaV3VubHlON05lUkJFZGdPdzdRUT09
Meeting ID: 982 0335 3667
Passcode: F20#DETAIL

SYLLABUS

01. Introduction + Premise

> *"Architecture is an art as well as a profession. This is because of the understanding generated by the detail as joint. Architecture is an art because it is interested not only in the original need of shelter but also in putting together spaces and materials in a meaningful manner. This occurs through formal and actual joints. The joint, that is the fertile detail, is the place where both the construction and the construing of architecture take place."* [1]

> *"In the analogy of the 'speaking architecture,' the architectural details are seen as words composing a sentence. And, as the selection of words and style gives character to the sentence, in a similar way the selection of details and style gives character to a building. This powerful role of the detail as generator of the character of a building was also pointed out by John Soane in one of his lectures on architecture: 'Too much attention cannot be given to produce a distinct Character in every building, not only in great features, but in minor detail likewise; even a moulding, however diminutive, contributes to increase or lessen the Character of the assemblage of which it forms a part.'"* [2]

Theoretical concepts and pragmatic realities meet in the architectural detail. The "fertile detail," as Frascari notes above, "is the place where both the construction and the construing of architecture take place." In the case of Richard Diebenkorn's "Seawall" of 1957, complexly layered colors, compelling formal relationships, and vigorous brush work serve as details within the work, allowing it to come alive and transcend either the physicality of the media or the image that it portrays. It is the *fertile details* of its construction that both bind it together and invite deeper reflection.

This course will investigate the art of architectural detailing, that is, the joining of materials, elements, and building components in a functional and meaningful manner. It is the intent of this course, through a working knowledge of the subject material, that the student may come to understand the potentials and limitations which are inherent in the architectural detailing of a given architectural problem. The course will address materiality, structure, thermal performance, and moisture/vapor/pressure/air movement as key considerations in the shaping of architectural details.

[1] Marco Frascari, "The Tell-the-Tale-Detail," from *VIA 7: The Building of Architecture* (Philadelphia: MIT Press, 1984), 36.
[2] John Soane, *Lectures on Architecture* (London, 1929), 177.

Richard Diebenkorn, *Seawall*, 1957. Oil on canvas. 50.8 x 66cm. San Francisco, Fine Arts Museums of San Francisco. ©The Richard Diebenkorn Foundation. Image: https://www.royalacademy.org.uk/exhibition/richard-diebenkorn

Working initially from built precedents, readings, and in-class discussions, students will study strategies for creating multivalent, precise, meaningful, and performative building assemblies. Weekly readings and in-class drawing exercises will provide conceptual and technical groundings. During the second half of the semester, students will develop details for a design project of their own. The detail work can be related to a parallel project being designed in studio, related to a prior studio project, or projective work for a future design project and/or Thesis / Project-in-lieu-of-Thesis (PILOT).

While the focus of this course is not primarily on construction documents and/or technical drawing, we will reference, use, and create precisely scaled technical drawings throughout the course.

02. Process

The semester is built around direct application of knowledge and testing through project-based design work. Students will be required to develop ever-advancing design iterations that become more complex in their architectural detailing, philosophical exploration, and refinement of a personal architectural vocabulary. The goal of this class from the outset is not to compete with design studio and MRP projects, but rather to complement them. Students will be encouraged to pursue deep independent inquiries into materials and material assemblies that will be discussed and developed through the seminar. The seminar discussions will prioritize work in section, although certain plan and axonometric drawings, digital models, and physical models (3" = 1'-0" up to full scale) will be necessary through the course of the investigations.

It is important to note that this seminar will not be limited to the interactions of two or three materials in isolated joints, but rather that the emphasis is on the assembly and the ideas of edge or enclosure that reach from earth to sky. Issues of place, climate and orientation will be necessary considerations throughout the seminar discussions, providing important resistance to the architectural ideas that may arise.

The details and assemblies that are developed will be evaluated and refined in part through considerations of constructability, weathering/change over time, and evaluations of the thermal performance of assemblies. Advanced students will be encouraged to engage issues of building science, particularly thermal and moisture issues that might be evaluated through more detailed digital modelling and simulation tools.

03. Summary Expectations / Requirements

A. Precedent Case Studies: Students will be required to prepare and present case study analyses that examine precedent projects in detail. Case study research will include the presentation of original, measured and analytic drawings created by the student, in addition to drawings and photographs created by the project architect and/or drawn from archival sources.

B. Independent Design Proposals: During the second half of the semester, students will develop a series of details for a design proposal of their own. The detail work can be related to a parallel project being designed in studio, related to a prior studio project, or projective work for a future design project and/or Thesis/PILOT. Students will be expected to bring design/detail work to each class for discussion as the details are developed and refined in an iterative manner. Final design proposals will include 24" x 36" *analytiques*, incorporating a range of different kinds of drawings to communicate the design intent.

C. Reflection: Weekly readings will be used to develop a robust and sophisticated awareness of the theoretical, technical, and material possibilities of architectural detailing. Students will write and submit short 1-page reflections/responses to each reading in advance of in-class discussions. Students are expected to actively participate during in-class discussions of the readings.

D. In-Class Exercises: Students will be expected to attend class and participate during in-class freehand drawing exercises. These exercises are intended to build awareness of analytical processes, constructional logics, and provide conceptual strategies for the investigation of the architectural detail.

E. Portfolio: At the end of the semester, students will be expected to prepare a comprehensive portfolio document incorporating their reflective written responses, case study research, individually-developed design proposals, and in-class drawing exercises.

Assignment/project briefs will be provided as needed to outline project objectives and schedules in detail.

04. Tentative Weekly Schedule

Week	Date	Class Discussion	Assignment *(Submit Prior to Following Tuesday Class)*
Case Study + Precedent Analysis – *3 weeks*			
02	Tuesday, 9/01	• Course Overview + Introduction • Faculty + Student Introductions and work experiences to date • Assign Reading 01 • In-Class Drawing	Reading Response 01 • Max 1 page 8 ½" x 11" portrait • Not a summary and not "I like" or "I don't like…" • Use the response to identify key issues in the article, to ask questions about these issues, to draw parallels with your work or the work of others, etc. • Upload .pdf to e-learning Project 01: Case Study Research • Photos, project info (architects, location, date, key project goals, etc.), identify important/meaningful details (min. 3) • Must be built; must be weathertight / enclosed / conditioned • Find (or draw) base details (min. 3) for exterior enclosure • Provide citations for all sources (Chicago, Author-Date format: http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html) • Submit .pdf of presentation to e-learning
	Thursday, 9/03	• Discussion: Inside/Outside/Poché + Defining "Detail" • In-Class Drawing	

Week	Date	Class Discussion	Assignment *(Submit Prior to Following Tuesday Class)*
03	Tuesday, 9/08	• Project presentations – all students, rapid, 5 mins each (max) • Discussion: primary, secondary, tertiary assemblies + dependencies • Discuss Reading 01; Assign Reading 02	Reading Response 02 Project 02: Case Study Research • Redrawing existing details (3) • Label all materials • Format as 1 ½" = 1'-0" scale or 3" = 1'-0" drawings + submit .pdfs + .dwg/.rvt files to e-learning
	Thursday, 9/10	• Lecture: Drawing Sections + Details. Documentation expectations. Linework, text (font/size), ticks/arrows, etc. • In-Class Drawing	
04	Tuesday, 9/15	• Discuss Reading 02; Assign Reading 03 • Project 02: Selected student presentations + discussion	Reading Response 03 Project 03: Case Study Research • Redrawing existing details (3) as "exploded" sections or axonometrics to describe sub/assemblies, dependencies/construction methods • Format as 1 ½" = 1'-0" scale or 3" = 1'-0" drawings + submit .pdfs + .dwg/.rvt files to e-learning
	Thursday, 9/17	• Lecture: Water + Air + Water Vapor • Discussion: case study questions • Drawing – divination	
Design Variations – *3 weeks*			
05	Tuesday, 9/22	• Project 03: Selected student presentations + discussion • Discuss Reading 03; Assign Reading 04	Reading Response 04 Project 04: Design Variations - **Draft** • Introduce change to case study project: material finishes, structural system, higher performance goals, etc. • Create (3) new detail conditions: these can all be variations on one detail or can consist of 3 different building conditions studied through one variation. Label all materials. • Format as 1 ½" = 1'-0" scale or 3" = 1'-0" drawings + submit .pdfs to e-learning
	Thursday, 9/24	• Lecture: Thermal Resistance • In-Class Drawing	
06	Tuesday, 9/29	• Project 04: Selected student presentations + discussion • Discuss Reading 04; Assign Reading 05	Reading Response 05 Project 05: Design Variations – **Final** • Refine (3) new detail conditions: these can all be variations on one detail or can consist of 3 different building conditions

Week	Date	Class Discussion	Assignment *(Submit Prior to Following Tuesday Class)*
	Thursday, 10/01	• Questions + Working Session • In-Class Drawing	studied through one variation. Label all materials. • Include rendered section perspectives and/or vignettes to show implications of detail/design changes in space. • Format as 1 ½" = 1'-0" scale or 3" = 1'-0" drawings + submit .pdfs to e-learning
07	Tuesday, 10/06	• Project 05: Selected student presentations + discussion • Discuss Reading 05; Assign Reading 06	Reading Response 06 Project 06: Individual Design Proposal • Create an independent research trajectory that engages building details. This can involve further development of a project previously designed, development of a current studio project, and/or development of research as a part of Thesis/PILOT preparations. • Identify at least two wall assemblies to develop in detail, from ground to sky and from inside/enclosed/conditioned space to exterior.
	Thursday, 10/08	• Discuss: Strategies for approaching detailing of individual design projects • In-Class Drawing	
Individual Project Development – *5 weeks*			
08	Tuesday, 10/13	• Project 06 presentations of proposals – all students, rapid, 5-7 mins each (max) • Discuss Reading 06; Assign Reading 07	Reading Response 07 Project 07: Individual Project Development • Create wall section drawings at 1 ½" = 1'-0" for each of the wall conditions identified. • Create partial exterior wall elevations of that correspond to locations of the wall sections. • Submit .pdfs to e-learning.
	Thursday, 10/15	• Topical Technical Discussion: Primary building systems • In-Class Drawing	
09	Tuesday, 10/20	• Project 07: Selected student presentations + discussion • Discuss Reading 07; Assign Reading 08	Reading Response 08 Project 08: Individual Project Development • Develop wall sections and elevations. • Identify any key details and enlarge these to 3" = 1'-0" or full-scale for further study. • Submit .pdfs to e-learning.
	Thursday, 10/22	• Topical Technical Discussion: Enclosure • In-Class Drawing	
10	Tuesday, 10/27	• Project 08: Selected student presentations + discussion • Discuss Reading 08; Assign Reading 09	Reading Response 09 Project 09: Individual Project Development • Develop wall sections and elevations. • Identify any key details and enlarge these to 3" = 1'-0" or full-scale for further study. • Submit .pdfs to e-learning.
	Thursday, 10/29	• Topical Technical Discussion • In-Class Drawing	

Week	Date	Class Discussion	Assignment *(Submit Prior to Following Tuesday Class)*
11	Tuesday, 11/03	• Project 09: Selected student presentations + discussion • Discuss Reading 09; Assign Reading 10	Reading Response 10 Project 10: Prepare Draft Analytique • 24" wide x 36" tall analytiques, to incorporate range of different kinds of drawings to communicate design intent • Include partial elevation + section(s), preferably at 1" or 1 ½" = 1'-0". • Consider incorporating some larger details, at 3" = 1'-0" or full-scale. • Submit .pdfs to e-learning Prepare Draft Project Narrative for independent proposal (2-5 pages).
	Thursday, 11/05	• Topical Technical Discussion • In-Class Drawing	
Refinement, Revisions, Final Presentations + Documentation – *4 weeks*			
12	Tuesday, 11/10	• Project 10: Selected student presentations + discussion	Project 11: Develop/Refine Draft Analytique. Prepare revised draft narrative document.
	Thursday, 11/12	• Topical Technical Discussion • In-Class Drawing	
13	Tuesday, 11/17	• Project 11: Selected student presentations + discussion	Project 12: Final Analytiques • 24" wide x 36" tall analytiques, to incorporate range of different kinds of drawings to communicate design intent • Print + submit .pdfs to e-learning
	Thursday, 11/19	• Topical Technical Discussion • In-Class Drawing	
14	Tuesday, 11/24	• Project 12: Student presentations + class discussion of **Final Analytiques**.	Project 13: Comprehensive Portfolios • Comprehensive portfolio document • Incorporate reflective written responses, case study research, individually-developed design proposals, and in-class drawing exercises. • Format as 8 ½" x 11" portrait orientation • All detail drawings to be to scale • Print hard-copy + submit .pdfs to e-learning
	Thursday, 11/26	*Thanksgiving Holiday – No class meeting*	
15	Tuesday, 12/01	• Project 12: Student presentations + class discussion of **Final Analytiques**.	Project 13: Comprehensive Portfolios
	Thursday, 12/03	• Project 12: Student presentations + class discussion of **Final Analytiques**.	
16	Tuesday, 12/08	*D7 Reviews – No class meeting*	
	Thursday, 12/10	*Reading Day – No class meeting*	
17	Tuesday, 12/15	*Exams – No class meeting* **Project 13: Final Portfolios Due Printed + Submitted Online by 4:30 pm**	
	Thursday, 12/17	*Exams – No class meeting*	

05. Required Texts

This class does not have any required textbooks. There will be assigned readings each week, with most provided through e-learning. From time to time, books, magazines, articles, and material samples will also be provided by the faculty for in-class use. You are encouraged to bring relevant reference materials to class for your own use and for the use of your colleagues.

Abridged Bibliography: Readings

Eisenman, Peter D. 1971. "From Object to Relationship II: Casa Giuliani Frigerio: Giuseppe Terragni Casa Del Fascio." In *Perspecta*, Vol. 13/14 (1971), pp. 36-65. New Haven: Perspecta and the MIT Press. http://www.jstor.org/stable/1566970

Frampton, Kenneth. 1990. "Rappel à l'Ordre: The Case for the Tectonic." In *Theorizing a New Agenda for Architecture, an Anthology of Architectural Theory 1965-1995*, edited by Kate Nesbitt, 516-28. New York: Princeton Architectural Press.

Frampton, Kenneth. 1995. *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*. Cambridge: Graham Foundation for Advanced Studies and the MIT Press.

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Hays, K. Michael (ed). 1998. *Architecture Theory since 1968*.Cambridge: The MIT Press.

Johnson, Philip and Mark Wigley. 1988. *Deconstructivist Architecture*. New York: The Museum of Modern Art.

Kieran, Stephen, and James Timberlake. 2004. *Refabricating Architecture: How Manufacturing Methodologies Are Poised to Transform Building Construction*. New York: McGraw-Hill.

Kwinter, Sanford. 1992. "Landscapes of Change: Boccioni's 'Stati d'animo' as a General Theory of Models." In *Assemblage, No. 19* (Dec., 1992), pp. 50-65. Cambridge: The MIT Press. http://www.jstor.org/stable/3171176

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Semper, Gottfried. 1989. *The Four Elements of Architecture and Other Writings*. RES monographs in anthropology and aesthetics. Cambridge [England]: Cambridge University Press.

Somol, R.E. 1999. "Dummy Text, or The Diagrammatic Basis of Contemporary Architecture." In *Diagram Diaries*, by Peter Eisenman, pp. 6-25. New York: Universe Publishing.

Spuybroek, Lars. 2008. *The Architecture of Continuity*. Rotterdam: V2_Publishing.

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Teyssot, Georges. 1994. "The Mutant Body of Architecture." In *Flesh* by Elizabeth Diller. New York: Princeton Architectural Press, Inc.

Venturi, Robert. 1966. *Complexity and Contradiction in Architecture*. New York: The Museum of Modern Art.

Wigley, Mark. 1989. "The Translation of Architecture, the Production of Babel." In *Assemblage, No. 8* (Feb., 1989), pp. 6-21. Cambridge: The MIT Press. http://www.jstor.org/stable/3171012

Zumthor, Peter. 1999. *Thinking Architecture*. Basel: Birkhäuser.

Abridged Bibliography: References

Allen, Edward and Patrick Rand. 2016. *Architectural Detailing: Function, Constructibility, Aesthetics*. 3rd Edition. Hoboken, New Jersey: John Wiley & Sons, Inc.

Allen, Edward and Joseph Iano. 2009. *Fundamentals of Building Construction: Materials and Methods*. 5th Edition. Hoboken, New Jersey: John Wiley & Sons, Inc..

Brock, Linda. 2005. *Designing the Exterior Wall: An Architects Guide to the Vertical Envelope*. New York: Wiley Press.

Ching, Frances D.K. 2008. *Building Construction Illustrated*, 4th edition. New York: Wiley Press.

Deplazes, Andrea. 2005. *Constructing Architecture: Materials, Processes, Structures, a Handbook*. Basel: Birkhäuser.

Ford, Edward R. 1990. *The Details of Modern Architecture*. Cambridge, Mass: MIT Press.

Herzog, Thomas, Roland Krippner, and Werner Lang. 2017. *Facade Construction Manual (DETAIL Construction Manuals)*, 2nd Edition. Munich: DETAIL Business Information GmbH.

Patterson, Mic. 2011. *Structural Glass Facades and Enclosures*. New York: John Wiley & Sons Incorporated.

Schittich, Christian. 2007. *Glass Construction Manual*, 2nd Edition. Munich: Institut für international Architektur-Dokumentation GmbH & Co. KG + Basel: Birkhäuser Verlag AG, Springer Science + Business Media.

Detail Magazine. http://www.detail-online.com/

El Croquis. https://elcroquisdigital.com/en

The Plan Magazine. http://www.theplan.it/eng

COURSE POLICIES

09. Discussion + Debate

As in the design studio, the development of ideas into highly-resolved material constructions benefits from open discussions and thoughtful critical evaluations. It is important 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 are to proactively engage the issues set forward, advance the inquiry and work collaboratively and individually to develop a body of work derived from the seminar agenda.

10. Attendance Policy

You are expected to attend every class meeting. Should you need to miss a session, please call or email your instructor in advance, if possible, or as soon as possible after missing the class. In general, 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 be excused.

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.

If something is seriously wrong and may affect your attendance, please talk to your instructor. 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 and if you must be absent from class for three or more days for medical reasons. If you have a medical issue that results in fewer than three days of absence from class, speak with your professor.

Make-Up Policy
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.

11. 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/. We will also use Zoom and Miro for class discussions.

Communicating and Learning Online [3]

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.
- 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 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.

[3] 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/.

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.

GRADING POLICIES

12. 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 this seminar environment. Day-to-day interactions in class are noted and will have a significant impact on your final grade.

13. Graduate School Grading Scale + Qualitative Descriptions

	Letter Grade	Numeric Grade	Quality Points	Qualitative Description
PASSING GRADES	A	100 – 94.0%	4.0	Outstanding work only
	A-	< 94.0 – 90.0%	3.67	Close to outstanding
	B+	< 90.0 – 87.0%	3.33	Very good work
	B	< 87.0 – 84.0%	3.0	Good work
	B-	< 84.0 – 80.0%	2.67	Good work with some problems
	C+	< 80.0 – 77.0%	2.33	Slightly above average work
	C	< 77.0 – 74.0%	2.0	Average work
FAILING GRADES	C-	< 74.0 – 70.0%	1.67	Average work with some problems
	D+	< 70.0 – 67.0%	1.33	Poor work with some effort
	D	< 67.0 – 64.0%	1.0	Poor work
	D-	< 64.0 – 61.0%	0.67	Poor work with some problems
	E	< 61.0%	0.0	Inadequate work

Minimum Cumulative GPA

For current UF grading policies, go to: http://gradcatalog.ufl.edu/content.php?catoid=12&navoid=2750#grades.

Please note that the University of Florida Graduate School requires that a graduate student maintain a 3.0 ("B") average to remain in good academic standing. Every possible effort is made to counsel students in academic difficulty to determine the cause and possible solution so that the student can continue and complete their studies in the University. The Graduate School considers grades of "C-minus" or lower to be failing grades.

14. 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.

15. An incomplete grade may be assigned at the discretion of the instructor as an interim grade only in cases of extreme extenuating circumstances.

UF POLICIES

16. Smoking, Vaping, and the Use of Electronic Cigarettes

    Smoking and tobacco use are prohibited in all facilities and areas of the University of Florida campus with no exception. This includes, but is not limited to, all indoor and outdoor areas and properties. Indoor areas include, but are not limited to, all studios, classrooms, common work areas, elevators, hallways, restrooms, and all other enclosed areas. Outdoor areas include, but are not limited to, open corridors, building atria / courtyards, balconies, parking lots, grounds, rooftops, entrance and exit ways, and any other areas of the university campus.

    Note that "smoking" includes inhaling, exhaling, burning carrying or possessing any lighted tobacco product, including cigarettes, cigars, pipe tobacco, and any other lit tobacco products. For purposes of this policy, "tobacco use" means the personal use of any tobacco product, whether intended to be lit or not, which includes smoking, as defined above, as well as the use of an electronic cigarette or any other device intended to simulate smoking and the use of smokeless tobacco, including snuff; chewing tobacco; smokeless pouches; any other form of loose-leaf, smokeless tobacco; and the use of unlit cigarettes, cigars, and pipe tobacco. The full tobacco-free policy is available here: http://www.tobaccofree.ufl.edu/.

17. University Policy on Accommodating Students with Disabilities

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

18. 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 Student Honor Code (https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. You are obligated to report any condition that facilitates academic misconduct to your faculty instructors.

    Images, text, and design strategies that are copied or derived from other sources MUST be properly credited to their original authors or designers and referenced with endnotes, image credits/captions, etc. Work with improper, inadequate, and/or missing citations will not be acceptable. If you have any questions or concerns, please consult your instructors.

    A special note about Wikipedia and academic research: Wikipedia and similar open, collaboratively written, and user edited platforms do not undergo the same careful peer review common with academic articles, journals, and books. For this reason, Wikipedia cannot be used as a source and/or bibliographic reference.

19. 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/.

Note that all responses are confidential and are not connected with individual respondents in any way. Summary evaluation information is not available for review by the faculty until AFTER course grades are issued and is not connected to individual respondents in any way.

20. 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.

CAMPUS RESOURCES

21. Health and Wellness

- *U Matter, We Care*: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit https://umatter.ufl.edu/ to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center*: Visit https://counseling.ufl.edu/ or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center*: Call 352-392-1161 for 24/7 information to help you find the care you need or visit https://shcc.ufl.edu/.
- *University Police Department*: Visit https://police.ufl.edu/ or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center*: For immediate medical care, call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; https://ufhealth.org/emergency-room-trauma-center

22. Academic Resources

- *E-learning technical support*: Contact the UF Computing Help Desk (http://helpdesk.ufl.edu/) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.
- *Career Connections Center*: Reitz Union Suite 1300, 352-392-1601. Career assistance + counseling services: https://career.ufl.edu/.
- *Library Support*: Various ways to receive assistance with respect to using the libraries or finding resources: https://cms.uflib.ufl.edu/ask.
- *Teaching Center*: Broward Hall, 352-392-2010 or call 352-392-6420 to make an appointment. General study skills and tutoring: https://teachingcenter.ufl.edu/.
- *Writing Studio*: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers: https://writing.ufl.edu/writing-studio/.
- *Student Complaints On-Campus*: https://sccr.dso.ufl.edu/policies/student-honor-%20code-student-conduct-code/
- *On-Line Students Complaints*: https://distance.ufl.edu/student-complaint-process/

CHANGES AND REVISIONS TO SYLLABUS

23. This syllabus is subject to change. Any changes will be relayed during regular class meetings.