Introduction

Design 3, acting as a continuation of the more generalized introduction to the study of design presented in Design 1 and 2, has at its focus the synthesis of a poetic notion with a design idea – that is to say, the development of a design process in which the product transcends its own physicality and become imbedded with meaning. D3 will explore how this transformation occurs and the various methodologies that might be used to give physical voice to conceptual space.

In the broadest sense, this studio will emphasize the analysis, understanding, and representation of the built environment. You will continue to develop your newly found vocabulary, both verbal and graphical, to better understand, discuss, represent, redefine, and occupy the mechanisms and mysticism of the constructed condition. With that in mind, there are a few key goals that this studio will try to achieve.

- Investigating the complexities of underlying critiques and representations of constructed culture in order to discover/reveal the opportunities for architectural meaning, interpretation and intervention.

- Identifying and comparing formative ideas, concepts of space and formal orders within a cultural artifact that will form the foundation of analysis. (Do not feel constrained to the conventions of architectural representation – you may be encouraged to seek out other critical devices, including, but not limited to music, literature, painting, art and film).

- Synthesizing analytical and intuitive thinking as a method for critique, comprehension, and design generation.

- Developing architectural spaces that emphasize scale and measure relative to human perception and occupation

- Refining/advancing individual communication skills, placing greater emphasis on independent thought, self-critique, and graphical/verbal/textual acuity.

Course Concepts and Sequence

The term consists of two primary projects, with the first informing the second. Where projects tended to be more discrete in D1 and D2, we use the linking of projects in this term to demonstrate and reinforce the versatility of process, and to help develop richer and more generative design motivations. To help establish this, we will use the concept of cultural artifacts and contexts as an initial point of departure - film, literature, a piece of music, a piece of choreography, etc. We will explore how these catalysts can inform the spatial ideas of a project, encouraging the development of relationships between space(s), tectonics, scale, materiality, movement, sequence, occupation, etc. The two projects descriptions that follow are general summaries and as such are not definitive of each step, iteration or redirection that may occur.

Door, Window and Stair, the first project for the term, is direct in its exploration of these ideas, with particular emphasis on the questions of spatial definition and abstraction, scale, threshold, tectonics, and program/occupancy. It should be noted that this has been a very successful project, and upper division/grad students have frequently referenced this as a significant project in their architecture development.

The second project investigates the 'unpacking' of the primary issues of DWS into a physical context, such as a ruin, and develops a familiarity with its critical aspects. Particular attention will be paid to internal edges and the overlay of structuring systems at multiple scales and dimensions. Exposure to mapping issues at a large scale will be succeeded by a longer study of how specific artifacts may: present themselves systematically at an occupational scale; address issues in the formation and adaptation of edges, overlaps and/or boundaries within other incongruent systems; reveal the potential of the figure-ground framing of spaces, consistencies and transformations of infill; suggest how the articulation of spatial and tectonic joints may find their origins in pre-existing conditions; and reveal the differences, both pronounced and nuanced, between various types of thresholds and overlaps.

Preliminary Project Schedule and Key Dates:

Project 1: Making of a programmatic tool (a tectonic assemblage): *7-8 weeks (approximately)*
Cultural Artifact as Spatial Generator:

Project 1a. Artifact Analysis, generative diagramming, and initial process: *(2-3 weeks)*
Process-centered work that examines cultural ideas and artifacts that may inform, influence, or otherwise prompt spatial and tectonic ideas. Specific steps will vary.

Focus: *analysis/conceptual generation/transformation; process*

Project 1b. Door/Window/Stair Assemblage: *(5-6 weeks)*
Large, scale specific, materially, and tectonically rich project that examines ideas of spatial definition and abstraction, scale, threshold, tectonics, cultural and conceptual foundations, and program/occupancy.
Large model (3/8" = 1'-0"; model volume:16"x14"x20") and drawings (3/16" = 1' 0")

Focus*: scale, materiality, program, tectonics (more specifically - edge/boundary/threshold)*

Assemblage Exhibition: Monday, October 9 from 1:00-2:30pm in the DCP Atrium

Project 2: Cultural Artifacts (an idea of the origin of ideas): 6-7 *weeks (approximately)*
Constructing Place as a Cultural Quilt:

Project 2a. Diagramming the Cultural Artifact/Ruin as Context (Analysis and mapping): *3-4 weeks*
Documentation, interrogation, analysis, selective combination - dynamic mapping exercise
Establishing the nature of palimpsest – a systematic understanding
Overlay / Exfoliation of edge / Nomadic Mappings

Focus: *research//analysis, interpretation; translation/representation; process*

Project 2b. Context and Intervention: 3-*4 weeks with review on **Friday, December 1** during class*
Developing an understanding of a culturally loaded context through careful analysis (mapping, research, etc.). This analytical work will lead to a study with program acting in response to the layered narratives of culture and context and establishing a dynamic relationship between program and place.
Construction of a diagrammatic site / intervention model (method to be determined)
Final scale of spatial development (1/8" = 1' 0")

Focus: *scale, materiality, program, and site (context)*

Critical D3 Dates:

D3 Exhibit: October 9 in the atrium (1:00-2:30pm). October 9-13 in the DCP Gallery

Final Review for Project 2: Friday December 1 during class hours

Studio Clean-out: **Sunday, December 5** (details to be coordinated by studio)

Methodology

The studio will employ all reasonable means of study within the design process, including but not limited to hand sketching, orthographic drawing, montage/collage, physical and/or virtual modeling, digital image manipulation, etc. You are expected to give your fullest effort in this regard, and while this effort does not, in itself, guarantee excellent work, it does offer the greatest opportunity for design development through a rigorous process. As part of this process, you will be expected to record your work in a sketchbook, referencing your own understanding your own work. Selected texts and articles will accompany the specific projects, as will the respective class discussions and presentations. Student participation is highly encouraged and will be reflected in grading.

Room Use and Conduct

The studio is a place of respect for people and their ideas and, by design, its environment closely mirrors that of a professional architecture firm. Students are expected to treat classmates, instructors, staff, guests, and jurors with respect and professional courtesy. Please be on time and ready to focus on your work. During class meetings, be prepared to discuss action items from previous meetings. If you need to leave class early, please let your instructor know ahead of time and do not allow your departure to disrupt the class. Students engaging in disruptive behavior will be asked to leave and will be marked absent for the day. Similarly, students should conduct themselves in a professional manner outside of class hours. Inappropriate or disruptive behavior at any time will not be tolerated.

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. Please note that the College has a clear policy on the use of spray paints and other aerosols (matte spray for example). 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.

Regarding the use of balconies in the Architecture building, the balconies will remain open for student use within specified limits, which include the followings:

- No spraying of aerosols or adhesives (as noted above).
- No casting of materials, such as plaster, concrete, wax, resin, etc.
- No use of power tools, work benches, concrete blocks, etc.

The college has provided a bench for each balcony. Additional furniture is not allowed (studio desks, chairs, hammocks, grills, etc.).

The studio balconies will be check periodically and any violation of the limits noted above will result in closure of the balcony for a period of two weeks for the first violation. The second violation will result in the closure of the balcony for the semester. Violations that reflect clear disregard to limits noted above may lead to the immediate closure of the balcony. Additionally, any activity that would compromise the integrity of the building and/or environment of the studio is not acceptable and will not be tolerated. This rule applies to studios and balconies alike.

Safety

Workshop 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. 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 for us for a refresher course. Please note that Power Tools are prohibited in the Studio.

Physical and Mental Health Practices

Studio is a fascinating melting pot of people and ideas – and any number of contagious illnesses, including COVID. The following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- Regarding COVID-19, If you are not vaccinated, please do so vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that may allow for walk-ins: https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/.

- If you are sick, stay home. This is important as the studio environment is one of close proximity with others and communication of illness can occur quickly. If you are sick, notify your faculty member at your earliest convenience, and then call your primary care provider or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) for advice and/or further instructions about returning to class.

  - If they recommend a COVID test, an appointment, or other procedures - please do so.
  - 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.
  - Depending on the severity of illness, different options will be discussed to allow for the best opportunity to complete the semester's work.
  - Be ready to provide some kind of official documentation of your appointment, should it be requested.

Attendance and Grading

There are no tests in Design. There are also no right or wrong answers per se. You will not be taking in information over the course of the term and regurgitating it in another form. You will begin as you will go on - by making things over and over and over. Each time you will take on new questions or the same questions at another level of sophistication. Therefore, there is no single answer for which we are looking. We will give you feedback on the directions you have taken, suggestions for further work, and assess the architectural implications of your projects.

Our goals for you:

- To have at your fingertips a thousand fruitful ways to approach any problem, and…
- To learn to critique yourselves effectively. What we ask from you is a concerted effort, an innovative take on the problem, constructions that raise architectural issues, and, most importantly, for you to challenge yourself and be constantly willing to continue to develop a scheme. Grades will be assigned as much on dedication and improvement as on talent - if you enter the course gifted and sit on your skill all term, you will not get an A.
- Grades are quite straightforward and will be based on the quality and completeness of work, the clarity and rigor of your ideas and design process, and your contribution to the ongoing public dialogue that is integral to the studio education system and to the practice of architecture.

Attendance
The studio will meet during assigned periods (4-6 and 7-9) on Monday, Wednesday, and Friday. Given the interactive nature of the studio environment, attendance during this time in mandatory. Failure to attend class or excessive tardiness will be reflected in your grade. Three unexcused absences will be grounds for immediate grade reduction and four absences will be grounds for failure.

Grades
Your efforts and evaluation on the cumulative body of work will account for 90% of your final grade. The remaining 10% will be based on in-class participation, attendance, effort and progress, and general attitude. While it may seem that the majority of your efforts will be reflected within the final product of each project, keep in mind that the day-to-day interaction in studio and during presentations 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. The following listing of project grades should help to understand their breakdown and grading criteria:

Grading Scale + Qualitative Descriptions

Letter Grade	Numeric Grades	Quality Points	Qualitative Description
A	100 to 94.0%	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 course materials with new concepts and ideas in a thoughtful manner and is able to communicate those ideas in an exemplary fashion.
A -	< 94.0% to 90.0%	3.67	Close to outstanding work.
B+	< 90.0% to 87.0%	3.33	Very good, high-quality work.
B	< 87.0% to 84.0%	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 -	< 84.0% to 80.0%	2.67	Good work with some problems.
C+	< 80.0% to 77.0%	2.33	Slightly above average work.
C	< 77.0% to 74.0%	2.0	Average or satisfactory work. Student work addresses the project and assignment objectives with few problems. Graphics and models are complete and satisfactory, possibly exhibiting minor problems in craft and detail.
C -	< 74.0% to 70.0%	1.67	Average work with some problems.
D+	< 70.0% to 67.0%	1.33	Poor work with some effort.
D	< 67.0% to 64.0%	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 -	< 64.0% to 61.0%	0.67	Poor work with some problems.
E	< 61.0% to 0.0%	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.

UF Grading Policy

Information on UF's grading policy can be found at the following location:
https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/

Regarding accommodations for students with disabilities

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Policy on Retaining Work

Please note that the University of Florida, College of Design, Construction, and Planning 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 be able either to retrieve your original work or retrieve it temporarily to make copies or photograph it for your own personal purposes.

Required/Recommended Texts

We will be using a range of different resources, including selected readings. Access to these will be provided to you when required. There is no required textbook for this studio, with one exception as follows: Access to an unabridged dictionary – Random House, Webster, etc. – I am indifferent to specific brand, and while online dictionaries will suffice, I would prefer a few hard copies in the room.

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. Click here for guidance on how to give feedback in a professional and respectful manner. 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 ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students here.

Distance Learning Privacy Policy

Our class sessions may be audio visually recorded for students in the class to refer 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. 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. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

In-Class Recording

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, and exams), field trips, and private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

Academic Honesty

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 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.

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:

1. **Plagiarism/misrepresentation**
   There shall be no question of what your work is and what someone else's is. This applies to all aspects of student performance, including but not limited to
   - CAD drawings and construction details
   - design guidelines (written and graphic)
   - design, planning, and management projects or portions of projects
   - class reports and papers (again, both written and graphic information)
   - any assignment where sole authorship is indicated, such as take-home tests, individual projects, etc.

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

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

   The importance of precedent and learning from past works is a necessary part of most design processes. Again, it is the intent and degree of "borrowing" ideas that is at question. Anything not original must be paraphrased and cited, or quoted; using accepted style formats such as APA, MLA, Chicago Manual of Style, etc. This includes information obtained from the Internet, public documents, graphics, and personal interviews as well as more traditional written sources. Proper crediting of all information that is not common knowledge is necessary for academic honesty as well as for professionalism. (For example, analysis drawings and/or text should cite the sources from which data was obtained so that if questions arise later, they can be quickly and accurately answered.)

2. **Multiple submissions of the same or similar work without prior approval**
   If the instructors understand that you are doing a paper associated with your thesis or senior project topic, then doing similar work for two different classes is acceptable—if the instructors agree to it. If a single paper is submitted for one class, then later is submitted for another, and the instructors expect original work, then the multiple submission is inappropriate.

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

Software Use

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

Student Privacy

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see the Notification to Students of FERPA Rights.

Help, Counseling + Emergency Contacts

GETTING HELP
For issues with technical difficulties for E-learning in CANVAS, please contact the UF Help Desk:
Email: Learning-support@ufl.edu
(352) 392-HELP - select option 2
Online: https://lss.at.ufl.edu/help.shtml

Note: 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.

ACADEMIC RESOURCES

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: Visit the Student Honor Code and Student Conduct Code webpage for more information.

On-Line Students Complaints: View the Distance Learning Student Complaint Process.

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 the U Matter, We Care website (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 the Counseling and Wellness website (counseling.ufl.edu/cwc) or call 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 the Student Health Care Center website (https://shcc.ufl.edu/).

University Police Department: Visit UF Police Department website (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; Visit the UF Health Emergency Room and Trauma Center website (https://ufhealth.org/emergency-room-trauma-center).

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website (https://gatorwell.ufsa.ufl.edu/) or call 352-273-4450.